

OCTOBER 1970

SIXTY CENTS

NATIONAL

# *Antiques Review*

The Monthly Guide to Antique Values

Early Charleston Silver

Auctions:

Americana — The Clyde Lane Museum Sale

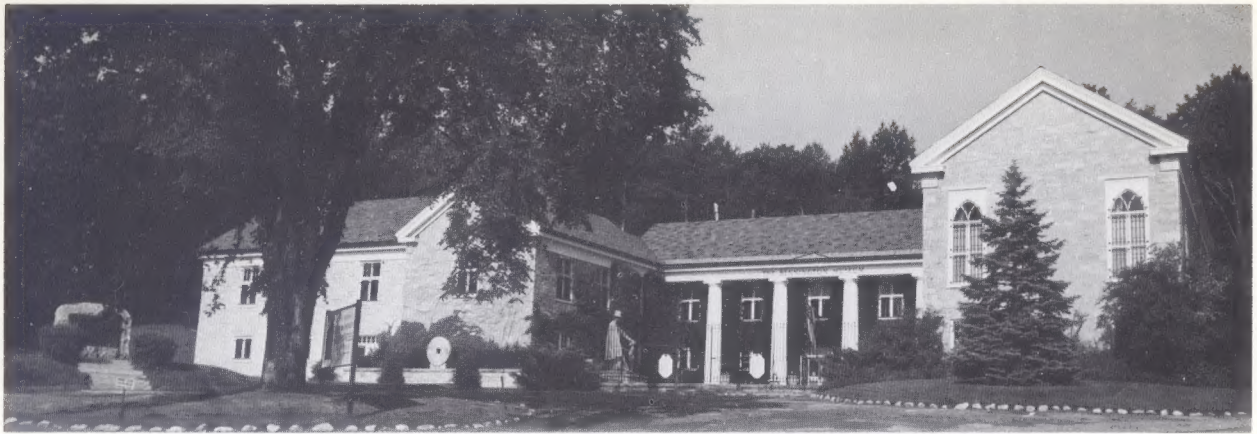
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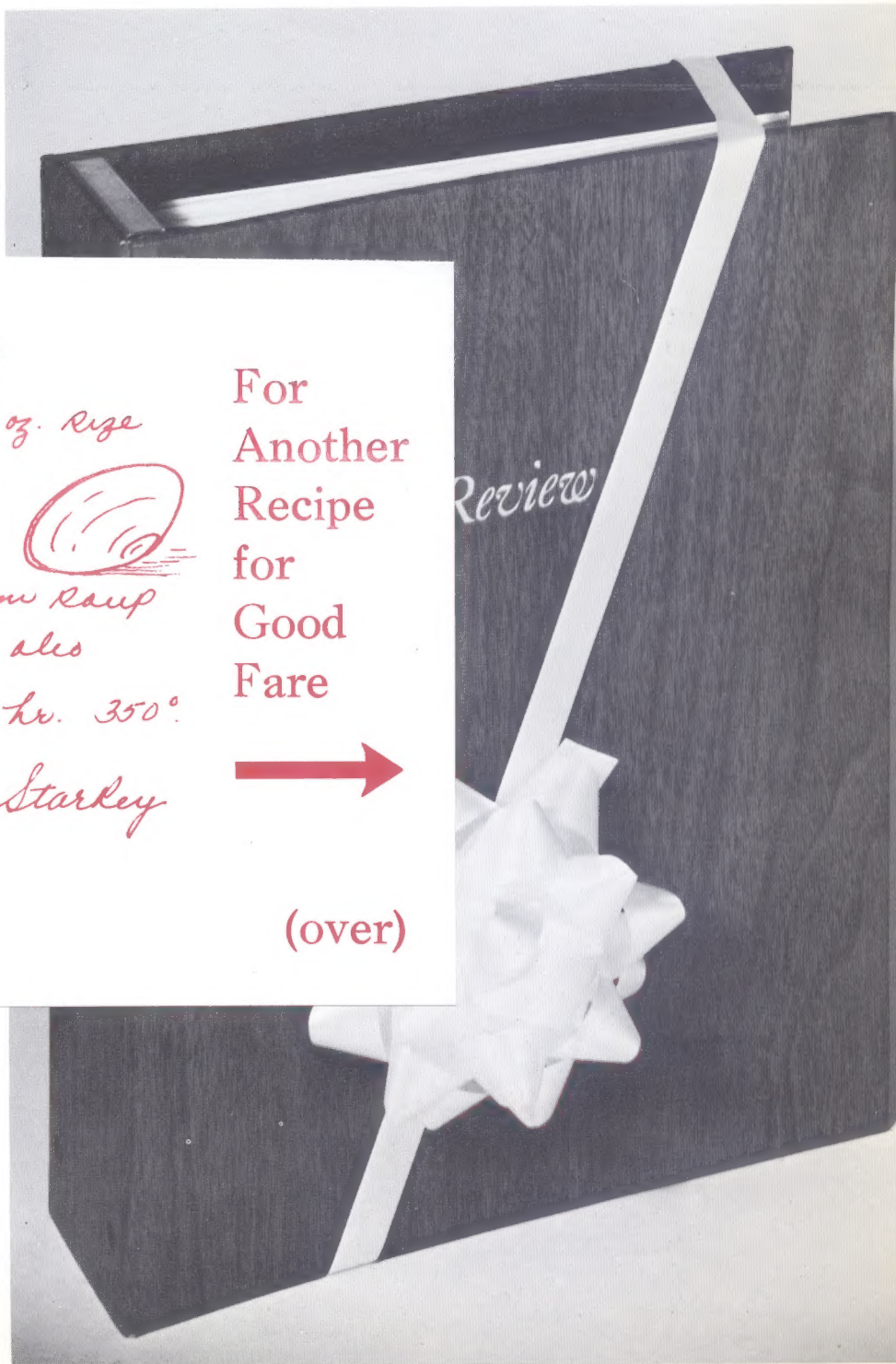


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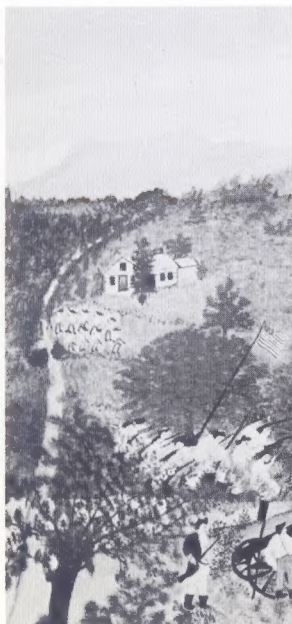
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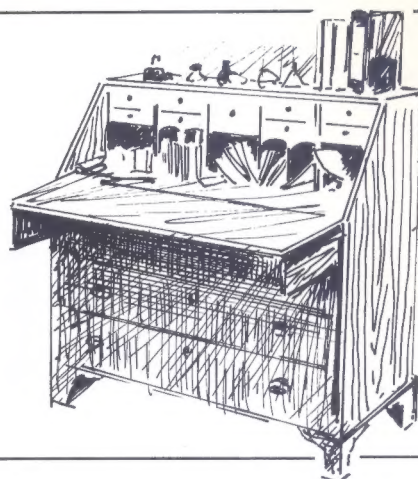
*Six Charleston Silver Wine  
Cups from the Collection of  
Philip Hammerslough, on display at the Wadsworth Athen-  
aeum, Hartford, Conn. Hayden  
& Gregg. Working c. 1840. En-  
graving, script monogram HB,  
and date 1844. Marked Hayden  
& Gregg, capitals in rectangle.  
Height four inches.*





See Mr. Hammerslough's article, "Some Examples of Early Charleston Silver", page 24 of this issue.

From the  
**EDITOR'S**  
Slant Top



OUR travels these past few months have taken us through all of New England, much of New York, Pennsylvania, New Jersey, Delaware, and Maryland. Getting off the turnpikes from time to time has brought us in contact with many old and charming villages and towns, whose architecture has been retained by many who have a soul for the preservation of our heritage. Yet, in many places, we have recoiled at the sight of much of the modern architecture that has been plunked down in a manner that would offend even those with the most charitable of tastes.

One wonders where the modern architects have been schooled to teach them to have no regard for the surroundings of a new building. We have seen ultra modern glass, aluminum and cement structures in gaudy colors planted alongside 18th century buildings whose charm and design are timeless — yet whose new neighbor will be hopelessly out of date when some new construction scheme or materials are made available. The atrocious concept of the new Boston City Hall in one of our most historic cities is an affront to the citizenry and to the community which was long looked on as a bastion for early Colonial and Federal architecture, needlessly ripped down to make way for concrete, glass and steel in horrendous design that might have much better been consigned to the nearby Medford marshes — out of sight and out of mind.

When a community is fortunate

enough to have its early character preserved in its architecture, especially those of 18th century design, something should be done to prevent such new building designs from upsetting the charm of the community.

We are against too much governmental regulation, especially in an area such as this, so there should be no need of passing new laws concerning it. Rather, an aroused group of citizens working in conjunction with Chambers of Commerce and town governments can help in encouraging new construction in traditional styles that will preserve the character of an area. This could well be a function assigned to historical societies whose members could be heard before building permits are granted in specific locations. As we related in the story on Historic Fallsington, Pa. (Aug. NAR), at a lecture there, Mr. James Biddle of the National Historic Trust lamented that this is the only century in which builders pay no attention to the past. We are not against taking down unworthy structures so long as they are replaced with worthy ones. Take a look at your community and see what the architects have done to it. Take a look at historic Peterboro, N.H., and you'll see how it can be done correctly.

*George Michael*



# George Michael to Survey Antiques Opportunities in U.S.S.R.



**Negotiations with authorities open possibilities for making fabulous wealth of Russian artifacts available to antiques collectors in U. S.**

**B**Y the time this issue of the *NAR* finds its way around the country, Bette and I will be deep into Russia, making a tour of six of its cities — then back through Europe for additional stops. It is a fact-finding mission for many future *NAR* stories loaded with pictures of what we will be seeing.

Perhaps the oldest places we shall visit will be Suzdahl and Vladimir, two medieval cities that still boast their early onion dome wooden architecture. The Soviet government announced last year it was spending upwards of thirty-two million dollars on the restoration of the former, in order to preserve it as a museum

city for the ages. We shall search the museums and other collections and report what we find. We shall talk with the people in Leningrad, Stalingrad, Moscow and Kiev to uncover their outlook on their arts and antiquity.

We shall return to old Vienna, as this is a center of culture second to none. The porcelains and glass will be high on our list here.

The markets in Amsterdam and Delft bring back fond memories, so we must go there again in our search for their influence in our local art.

England has to take top marks for the preservation of its antiquity as a nation; it will be back to the Victoria and Albert and British

Museums to refresh memories of their classic designs. In today's parlance, "This is where it was at", when it came to furniture designs that influenced the entire world.

---

When we're through and have made all our notes into readable copy, perhaps you would like to come along on a tour like this yourself. Buying antiques abroad can be rewarding as well as broadening. Our travel agent has figured a price and tour that could easily be paid for with just one good purchase. We'll tell you more about it on our return.

George Michael

National Antiques Review





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**The Cover:** Brandy Warmer, Nathaniel Vernon (1777-1843). Initials FCH script monogram. Mark N VERNON capitals in serrated rectangle on base. Height 3-3/8 inches. From the collection of Philip Hammerslough. On display at the Hartford Athenaeum. See "Some Examples of Early Charleston Silver", page 24.

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# LETTERS

to the

# EDITOR

*(Requests for appraisals should be directed to local dealers or appraisers. Letters and photographs to the editor requesting such information will not be answered or returned.)*

*All other letters to the editor should be addressed to the Editor, National Antiques Review, Merrimack, N.H. 03054.)*

Dear Editor: I hope that you can use the following information in your October issue.

A show of 17th and 18th century Delftware, selected from private collections, never before shown, is the feature of the exhibit of the Chester County Historical Society, West Chester, Pa., starting November 8, 1970, thru November 28, 1970, Monday thru Friday 1:00

to 5:00 P.M. The exhibit includes not only mundane pieces known to the everyday household, but royal, commemorative, election, occupational and dated examples. Rare forms and archeological artifacts found in Chester County will also be featured.

Thank you.

Margaret B. Schiffer  
(Mrs. Herbert F. Schiffer)

West Chester, Pa.

Dear Editor: In your November issue of the *Review*, an article was published on the Sandwich Glass Forum, at which I was fortunate enough to speak on the subject of a comparison of the products of the New England and the Boston and Sandwich Glass Companies. In February of 1970, Mr. Carl U. Fauster, Director of the Antique and Historic Glass Foundation of Toledo, directed a letter to your offices taking exceptions to a remark of mine regarding Amberina art glass and its production. In order to clarify this misunderstanding, which has only recently come to my attention, I should like to make clear exactly what I said at the Forum. Contrary to Mr. Fauster's allegation, I *did not* say that New England Glass Company Amberina was difficult to distinguish from the Libbey revival ware of 1917-1920. I *did* say that the glass used for both of these pro-

ductions was virtually identical but that the design of the wares was usually a key to its date and origin. The designs of the Amberina made by the Libbey Company from 1917 to 1920 are of a distinctly less Victorian character than the N. E. G. Co. wares.

In his letter to you, Mr. Fauster stated that his reprint of the Amberina catalogue made it clear that all Libbey Amberina was signed. Unfortunately, this simply was not true, for the Museum has in its possession several pieces of the revival Amberina which bear no signature. Some of this revival ware made by Libbey is signed, but observation makes it clear that not all of it was. The Libbey Company advertised for its cut glass that it signed every piece, and it is common knowledge that this was not the case. The matter simply is not as clear and definite as Mr. Fauster's letter would indicate.

Due to the number of inquiries which I have received about this matter, I felt that your readers were entitled to a more complete explanation of the problem. I hope that this will make clear my actual statement of the form regarding Amberina and its productions by the New England Glass Company as well as the Libbey Glass Company.

John W. Keefe  
Assistant Curator

The Toledo Museum of Art

Dear Editor: There must be other people, with deep roots in show biz who were as puzzled as I was, upon reading the fantastic prices paid at the Shoyer auction in Philadelphia last February, to find no mention of the autographed celebrity photographs which adorned the walls, as far back as I can remember going to the place. ("Auction of the Month at Shoyers" by Micheline Madsen, June NAR)

Shoyer's was always a favorite of Jewish theatre people, when they were in Philadelphia, and I know people who would have paid fabulous prices for some of those photographs. Yet your article doesn't even mention them.

If the answer is that the owners regarded these photographs as personal property, not to be shared with the public, then I applaud their stand. Autographed pictures look terribly pathetic on the auction block, the bidding being only for the frame.

Ruth Ann Sarkisian

Vienna, Va.

**Author's Note:** We were interested to learn of such a collection of pictures, as we had seen none at the auction. A call to the Louis Traiman Auction Co. in Philadelphia affirmed our memory that no photos were auctioned. The

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Traiman spokesman said that people often keep for their own possession things that are too personal to auction off, and perhaps that is what became of the photographs.

Micheline Madsen

Dear Editor: On page 7 — June issue — a Charles A. Meyn asked about milk type paint. We enclose a recipe we ran across — it may help him. We certainly enjoy reading your magazine — most particularly enjoy seeing the prices —!

"Receipt" for Red Milk Paint —:

This is the red paint so widely used for buildings and furniture in New England in the early days. People had the choice of using this, or no paint at all. A mixture of iron oxide, fresh slaked lime, and skim milk — this early casein paint went right into the pores of the wood and was almost impossible to get off. The essential ingredients were cheap and easy to come by: lump lime was to be had at the General Store for three quarters of a cent a pound, skim milk cost the farmer nothing, and almost every community had its "paint mine" where iron oxide for the red (or yellow or brown) coloring matter could be had for the digging. Directions for mixing this paint are in the Handy Cyclopedia of Everyday Wants — 1850 — and call for two quarts of skim milk, eight ounces of fresh slaked lime, six ounces of linseed oil, two ounces of white Burgundy pitch, and three pounds of red oxide of iron ground to a powder and mixed with whiskey. The lime is slaked in water, exposed to the air, then mixed with  $\frac{1}{4}$  of the skim milk. The oil in the pitch is dissolved, to be added a little at a time, then the rest of the skim milk, then the iron oxide. The pigment has to be ground because it is too coarse as it comes from the earth. Grind it between a soapstone slab and an ironstone "muller" (a heavy stone, flat on one side).

Mrs. Wick Hathaway  
Mrs. Robt. Madsen  
Mrs. Jas. Waterman

Madison, Ohio

Dear Editor: For those of your readers who may be interested, The Rushlight Club is a non-profit organization founded in 1932, whose purpose is to stimulate among its members an interest in the study of early lighting, including the use of early lighting devices and lighting fuels.

Any interested persons should contact the Corresponding Secretary, Mrs. Harry W. Rapp Jr., 21 Claire Road R.F.D. No. 4, Vernon, Connecticut 06086, for further information.

Mrs. Harry W. Rapp Jr.

Vernon, Conn.

October, 1970

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**COVERED BRIDGES OF THE SOUTH** by Richard Sanders Allen; published by the Stephen Greene Press, Brattleboro, Vt. 05301; \$4.95; 55 pages, fully illustrated. **COVERED BRIDGES OF THE MIDDLE WEST**, by the same author and publisher, \$7.95; 154 pages, fully illustrated.

In these two books, the author takes us for trips through areas rich with one of our most treasured pieces of Americana — the covered bridge. The pictures and descriptions are very good. The reproductions of old cuts and prints showing the structures as they were in settings of days gone by are fascinating. We lament the loss of so many of the bridges by fire and deterioration. Architects' drawings of the structures and their trusses show simple, yet rugged design, which has enabled many of them to survive. The first book covers North Carolina, Georgia, Texas, Mississippi, Tennessee, Arkansas, Alabama, South Carolina and Kentucky. The latter covers Ohio, Minnesota, Michigan, Illinois, Wisconsin, Iowa, Indiana,

Missouri and Kansas. Buy the books. Happy travelling, and take your camera.

**ANTIQUE BLOB-TOP BOTTLES** by Gerald David Lincoln; published by the author; 700 Berlin Rd., Marlborough, Mass. 01752; \$3.25, plus .25 postage-handling; 128 pages, fully illustrated; 8x11 softcover.

This is the latest guide to bottles in blob-top style, dealing with those made in central and southern New England. If bottles are your bag, then this book will help you keep pace with the New England scene, which, according to the author, has been neglected so far as having any such definitive work published before. The pictures are very good, and the explanations are full, even to the minutest measurement. The book is technical, but necessary. We were intrigued with the story of Dana, Enfield, Prescott and Greenwich, Massachusetts, which were wiped out to make way for the huge Quabbin Reservoir. He calls attention to bottles that must have been related to these towns, with the implication that such rarities are yet to be found today. A population table for cities and towns in New England is given, with the news that those towns with small populations have fewer bottles with their names on them, hence these bottles have greater value. We found the book fascinating.



A now long-gone covered bridge in Jackson, Miss., served as a lock-up for more than 400 Union prisoners in the winter of 1862 — one of the illustrations in Richard Sanders Allen's *COVERED BRIDGES OF THE SOUTH*.



**FRENCH SILVER, 1450-1825**, by Frank Davis; published by Praeger Publishers, 111 Fourth Ave., N. Y. 10003; \$12.50, 104 pages, fully illustrated.

It was but a few months ago that a noted American silver collector told us that old French silver represented one of the best investments today. He explained that the fetish for the American and English had overshadowed the elegant French work that is still available at comparatively modest prices. This book is the tell-all on where to begin to collect it. While Europeans have long held high regard for it, by exhibiting it in museums, most American buyers could be uninformed as to what constitutes the good, better and best. The pictures, documentation and measurements in this book are most helpful. The lists of makers' marks in both gold and silver, as well as the listing of the most noted Paris silversmiths, are very concise. The author reveals that much of the finest French silver may be found outside the country's borders. He suggests that much of it was taken from the wealthy and the churches and melted down at the time of the Revolution, but much had left the country before then. Much is written about the Germain family, active in the 17th and 18th centuries. One should be so lucky as to find a piece with this name on it.

**HISTORY OF THE STAFFORDSHIRE POTTERIES** by Simeon Shaw; published by Praeger Publishers, 111 Fourth Ave., N.Y. 10003; \$7.50; 244 pages.

The most comprehensive writing on this center of English ceramics that we have ever seen. The author suggests that the area was used for this purpose as early as the time of the Romans. It was chosen because it had "air extremely salubrious, water of tolerable purity, the sun seldom obscured by fogs, and entire freedom from damp". Also, there was much clay and coal in the area, both necessary for making and firing. The tracing of the histories of the families of those who started the potteries and those who succeeded them is interesting and well-documented,

so the collector or scholar can be well-informed in this phase of the work. Also covered are the ingredients that make up their ceramic work, and the methods by which the work was sold by horse and wagon over early bumpy roads. The author was reputed to have been born in Salford, Lancashire, c. 1784-86. He wrote several other books. The contents of the one reviewed here came from a work he began about 1837-38, written at a time when more fact than fiction was available to him during his research.

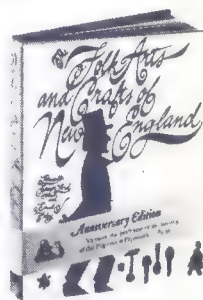
**LAURA RUSSELL REMEMBERS**, An Old Plymouth Manuscript, with notes by Marion L. Channing; available at \$2.75 postpaid from Marion L. Channing, 35 Main St., Marion Mass. 02738; paperback, 78 pages with many sketched illustrations.

Miss Laura Russell of Plymouth was born in 1827. In 1890, she wrote an account of her life as a young girl, plus many of her observations on life in general. This is a first person report of what actually happened, and what life was like in those times. It is not only interesting, and at times humorous, but can serve as a reference for those interested in 19th century living. When Laura was born, 1800 stagecoaches arrived in and left Boston in a week. In those days, a letter was carried 40 miles for 8 cents. Now do you feel a little better?

**A SANDWICH SAMPLER** by Polly and Charles Gaupp; published by the authors, available from them at \$2. PP from The House of the Clipper Ship, East Sandwich, Mass. 02537; 56 pages, 8x11 paperback.

The authors describe this as "Being an alphabet salmagundi of The Sundry Sandwich Glass". It is fully illustrated with line drawings titled from A to Z, with sundry items of this famous New England glass, described and debunked in some cases. The drawings of the various pattern glasses are very explicit, which makes searching them out and identifying them lots easier.

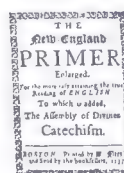
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## Art Commentary

by Robert Roche

### "What's in a Name?"

WHAT'S in a name? That which we call a rose by any other name would smell as sweet." Transposing that rather poetic phrase to a work of art, a painting is a painting, regardless of what it is called or who signed it. The quality inherent in an object, whether it be a painting, piece of sculpture or any other creative effort, should speak for itself. And it does invariably, to the professional, connoisseur, serious collector, or even the amateur, if they take the time to really see what they are looking at.

Yet, since human nature usually takes the line of least resistance, practically everyone relies on the simple crutch of a signature as a standard of quality and believes that because of its presence, something has a special value. Nothing could be farther from the truth. It is all very fine to have a wonderful work of art by an unknown, a well-known or great artist, and to have it fully signed; but merely because something is signed and has a signature to it does not make it a work of art or truly valuable. But nine times out of ten, because something has a signature, regardless of who signed it, or how it is signed — just so long as it is signed — an item will bring more money at auction, etc.

A graphic example of this is that recently I attended an auction pur-

posely to pick up a very small watercolor of a little girl, which was unsigned, but a superb American primitive. In the same auction were several other smaller watercolors of children, far inferior to the one I purchased. However, they were signed — not by any registered artist — just signed with a woman's name, and in one case, a date with

it. The one I purchased brought in the vicinity of \$150. A few minutes later, when the first of the signed watercolors came up, the auctioneer said in a rather imperious voice, "now we have a *signed* watercolor". Just that magical phrase set the entire audience on edge, and needless to say, that particular piece brought well over \$300 — for no other reason than that the auctioneer had said it was signed!

Actually, when we consider primitive or school paintings, a signature doesn't mean a darn thing. Only when it is a well-known artist or master does the signature mean something — just like the frosting on a cake. Even some very famous and well-known artists had the idiosyncrasy of never signing their pictures. And yet we know their works by the way in which they were painted: the brushwork, the color, the variety of the strokes

(Continued on page 29)

Rembrandt 1632

Rembrandt. f.

Rembrandt  
Jy 1665

Actual-size facsimiles of Rembrandt's signatures, representing his three major periods. From top to bottom: Early period, middle period, late period.



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#### October

1-2 — Westborough, Mass., S & S, Congregational Evangelical Church, spon. by Westborough Hist. Soc., Management by Centre Chimney, Inc.

2-3 — Stratford, Conn., S & S, Christ Episcopal Church, 2000 Main St., 12-9 Fri., 10-6 Sat., spon. by The Vestry of Christ Church, Betty Ezarik, Mgr.

2-3 — Hopkinton, N.H., Hopkinton Village Antique Show, St. Andrew's Parish House and Town Hall, spon. by Hopkinton Women's Club, Benefit Scholarship Fund.

3 — Weston, Mass., Golden Ball Tavern Flea Market, Grounds of Golden Ball Tavern, 11-6, Russell Carrell, Mgr.

3 — Trumbull, Conn., Huntington Tpke., Nichols Village Antiques Flea Market, N.I.A. Field, 10-5, spon. by Nichols United Methodist Church, Ann J. Anderson, Mgr.

(Continued on page 47)

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# Annual Field Trip of the

## National Early American Glass Club



*Mrs. Horace Cutler (left), Melrose, Mass., a director of the National Early American Glass Club, and Mrs. Robert Lurvey, president.*

*(Left to right) Roland Sallada, New Boston, N.H., Lowell Inness, Saco, Me., and Melvin Watts, Curator of the Currier Gallery of Art.*





THE chartered bus left Boston at 10:30 a.m. for the one-hour trip north to the Queen City of New Hampshire, Manchester. It was one of those hot days that reminded us of the bus driver who often did not turn on his air conditioner until he passed the New Hampshire line. When the passengers remarked how pleasant it was in the Granite State, he merely remarked it was always like this. At the time, Governor Hugh Gregg presented the man with an award for devotion to the State beyond the call of duty.

The Currier Gallery was the scene of this annual field trip for the National Early American Glass Club, which comprises members from the entire country. President of the group is Mrs. Robert Lurvey of Groton, Massachusetts, and she accompanied the tour group to the well-planned program that had been set up at the Currier. Also on hand was Lowell Inness of Saco, Maine, Honorary Curator of Glass at the Museum, and he, with the able help of Curator Melvin Watts and Director David Brooke, had assembled many cases of elegant pieces from the Currier collection, especially for this day. Visitors were also permitted a rare peek at the glass storage areas in the basement, where some of the country's finest pieces are stored and brought out as needed. To list all the big-wigs in glass who attended would take much space, but about 125 were there to enjoy the day.

Mr. Brooke went all out in extending the Museum's hospitality. Tables and chairs were set up in the main exhibition rooms so a social hour and luncheon could be enjoyed. The entrance foyer, which is dominated in the center by a huge weathervane, was taken over as the serving area, and a fine buffet was served. The surroundings were rather rich for this meal; fine oils and furniture lent an elegant touch to the affair.

After the luncheon, Lowell Inness presented a slide lecture on glass of the 19th century. From a trade journal of 1875, he noted that pressed glassware underwent a great change in design, and a reduction in cost. He cited that in the



(Left to right) John Page, Curator of the New Hampshire Historical Society museum in Concord, David Brooke, Director of the Currier Gallery, and Dudley Giberson, glass blower from Warner, N.H.

Mrs. Russell Bennett, Andover, Mass. (at front), Dudley Pitkin, Manhasset, L. I., N. Y., and Ruth Higgins, a trustee of the Currier Gallery — helping themselves to the buffet in the main foyer.





past it has been difficult for some museum curators to accept pressed glass as a good example of early American ware, but more progress is seen in this area.

The first 50 years of the 19th century saw the manufacturers depending almost entirely on bottle and window glass to make a living. Some places, like the glass works in Keene, New Hampshire, made decanters and table glass. In his slides, he showed the similarity of Suncook, N.H., glass and that made in Pittsburgh 700 miles away in the offhand blown manner. In glass in this area, he cited Chelmsford, Pembroke and Suncook as 1, 2, and 3 in importance. He cautioned about depending too much on color for identification. Form is as important as the color and quality of the glass. He traced the origin of the Lily Pad design (which originated in New Jersey) as it came through New York State, Vermont, New Hampshire, and then to Connecticut.

Of great interest was his discussion of cut glass, examples of which were first done in this country in 1808. The work was influenced by the styles from England and Ireland, which dominated the cut glass



*Guests (above) surrounded with paintings by George Durrie, Jasper Crospey, and Winslow Homer, to name a few.*

*Dr. Ed Tinney (below) conducts the discussion on 20 "dogs", or problems, in glass. The inset shows pieces that could not be documented as to origin.*



world at that time. In 1828, the first pressed cup plates were made. The early ones have risen tremendously in popularity. The first Dolphin candlesticks were made in a one-step design and were gold decorated; later ones were made with a raised step.

Another note of interest is that the English used pressed, not applied handles, through this period, whereas the Americans were applying handles as late as the 1860s. He showed many examples of many types of pressed ware, and closed with the showing of a Gallé Cameo piece. He stated that glass belongs not only to this country or Venice, but to the whole world. Mr. Inness has long felt that more attention should be given to glass from all nations and not just our own.

After a short break, Dr. Ed Tinney of Braintree, Massachusetts, conducted a discussion on 20 "dogs", or problems, in glass. This was a session of participation by the group in giving opinions on pieces that could not be documented as to origin. This was a lively period, showing that there is much left for collectors to learn about different pieces that keep turning up. After this, the group was permitted another time to examine the Currier collection, and then departed back to Boston at about 3:30. All agreed the Currier had hosted a very successful, informative, and enjoyable meeting.

George Michael

National Antiques Review



# The Antique Press

WHAT is considered to be one of the most unusual and fantastic antique finds in many years are the more than one-hundred-year-old SIKH WAR SWORDS made available by Century Arms, Inc., of St. Albans, Vermont. In announcing these swords, which have a thrilling history, the company says that each sword was hand crafted and forged of steel by skilled native artisans, which accounts for their interestingly different handle designs. These artisans took great pride in producing the swords and faithfully followed the traditional, 1000-year-old Rajput pattern, which originated with the Royal Troops and Maharajahs of India, The Land of Four Rivers. As the years went by it is told that the eight Sikh Princely States united and joined their armed forces with the Indian army. It followed that the swords were cached and recently found in a remote Royal Armory in India. Century Arms, Inc., 3-5 Federal St., St. Albans, Vermont 05478, state that they purchased the available supply and that the quantity is limited.

WALTER Cronkite heads a group raising funds to restore the Church of St. Mary, Aldermanbury, which was damaged by air raids during the London Blitz in World War II. It has been moved stone by stone to the Westminster College campus in Fulton, Missouri, at the scene where Winston Churchill made his famous Iron Curtain address. It is a matchless example of the architectural designs of Christopher Wren, who was commissioned to rebuild the original church when it burned in 1666. Some of the stones salvaged then, and brought here to this country now, date from the 12th century. A collection of Churchill memorabilia will be housed here. Donations may be made directly to the Winston Churchill Memorial and Library, Westminster College, Fulton, Missouri 65251.

*The summer breezes  
have been spent,  
And to this market  
I have went.*

*Now Autumn signals  
winter snows,  
And the warmth of  
home fire glows.  
So if these treasures  
you would buy,  
I'll sell them cheaper  
with a sigh.*

*But if they're washed  
and packed away,  
Next year it's more  
you'll have to pay.  
Mary E. Marchant*



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*Ionic Club Hall, Swampscott, Mass., Eddie Talbot, Auctioneer: 16½-inch K&R No. 114 "Pouty Boy", light brown, original short wig, jointed composition body (rough in many places, thumb and finger missing from left hand), painted brown eyes, closed mouth, original, two-piece white and blue sailor suit, \$90. (Small dolls, left to right) Four-inch, all-bisque doll, wig missing, foot damaged, \$6; 1½-inch, S&H doll house doll head, marked 8/0 on front of shoulder plate and S&H 1160 on rear of shoulder plate, brown glass eyes, closed mouth, replacement brown wig, \$5; four-inch, all-bisque doll, rigid neck, sleeping eyes, blonde wig, molded (painted) shoes and socks, \$12.50.*



## Tots and Toys

### at Auction by Zelda H. Cushner

THE following toys, and those pictured on the next page, were sold at auction by F. B. Hubley & Company, Inc., Cambridge, Massachusetts.

Box lot of paper dolls, *Boston Globe*, *Boston Herald*, \$65. Red metal coal wagon with the word "COAL" painted on side; horses and driver and wooden box of coal (toy), \$65. Tan wooden milk cart with metal cans, red wooden wheels with metal banding, skin-covered horse, \$120. German K. B. train set, all pieces of metal, in excellent condition, \$55. Red and yellow metal hook and ladder fire truck, two pairs of horses and driver, \$65. Stable with skin-covered animals, harness, parts, all contained in three wooden boxes, \$45. Primitive wooden doll house with five rooms and furniture, \$35. Victorian child's high chair with cane back, \$45. Wicker doll's high chair, \$22.50. Doll's wooden ice box with nice carving, lifts up on top, front compartment, \$25.

Doll's wardrobe with shelves and drawer filled with pewter and carved wooden table service, glass door with curtain, \$25. Doll's bureau and mirror with china pieces, \$25. Small trunk filled with doll clothes, \$6. Metal wash-tub on legs with shelf for slop bucket, \$17.50. Wooden washing machine with movable parts and metal basin, \$15. A large and a small rag doll, \$10. Nineteen to 20-inch German bisque head doll, open mouth, sleeping eyes, no wig, jointed composition body, dressed, \$30. Skin-covered cow with movable head, on wooden platform fitted with wheels, \$15. Doll's bed with rope springs, \$5.





Wooden wagon with red wood wheels banded in metal, drawn by skin-covered horse with brown glass eyes, complete with wool blanket, harness, reins; all on wooden platform fitted with wheels; a pull toy, \$80.



(Left to right) 19-inch closed mouth German bisque-head doll, marked 13 on back of head; blue sleeping eyes, blonde wig, jointed composition body with early unjointed wrists, little finger left hand missing; dressed in gray taffeta, \$95. 13½-inch bisque-head boy doll called "American Boy" with molded blond hair, blue stationary eyes; head marked 30 B.3. Germany, with kid body and bisque arms; undressed except for shoes and stockings, \$50. 14-inch German bisque-head doll marked 297 Dep., open mouth, sleeping brown eyes, blonde wig, jointed composition body, dressed in pink and white checked dress, \$35. 12¼-inch German bisque head doll, marked Made in Germany 174, open mouth, blue sleeping eyes, blonde wig, jointed composition body, dressed in white, \$27.50.



Large or full-size wicker carriage with four metal wheels, in excellent condition, \$70.



# Contemporary

## Corner Potter Peg Eby

PENNSYLVANIA, the eternal home of potters, has given birth to much that is collected today as the antique of tomorrow. One of our greatest collectibles of the past is the red clay and decorated slipware — much of it done in the tradition of the German settlers who were most responsible for the early culture of the Commonwealth. We have seen these pieces, such as ordinary plates, soar well into the three figures, and wonder if the items available to us now will climb this astronomically in value in the next century or two.

However, it is a challenge to separate today's wheat from the chaff, and zero in on what we think will be the museum item of tomorrow. There is no question about the work of Peg Eby, who operates out of a charming stone schoolhouse on Route 322 near Brickerville. This is next to the town of Litiz, renowned for the wooden work of Joseph Lehn and not far from the Ephrata Cloister.

Unlike many of the roadside potters, Peg has an impressive list of credentials. She went the route of concentrated study and education in this field. She studied first with Mrs. Ralph Payden in Lancaster, learning how to cast and hand-build clay. Then, it was the Universal School of Handicraft in New York for glaze making, Millersville State College in Millersville, Pa., for industrial arts, and then study with Phoebe Jarema of Pittsburgh to learn the art of the wheel. Mrs. Michael Fredericks

of Lancaster instructed her in sculpture. Then she took a second course at Millersville in industrial arts. In 1959 she joined a class limited to ten advanced students at the Greenwich House Pottery School in Greenwich Village, New York, and there studied with James Crumrine. In 1964 she studied privately with Jenny Mendez, who is now Mrs. Arthur Elfland; this was a 14-month session on wheel and control — the control of clay while pulling up.

Peg began her artistic bent in the fields of oils and charcoals, and still to this day practices another art — that of making enamelled jewelry. She felt she would like to be a different student in all fields of art — in wanting to draw from within herself rather than be influenced too much by the work of her instructors. She entered the ceramics field about 25 years ago in order to get the basic knowledge of its techniques, wanting eventually to do work her own way, either good or bad. Though she comes from mainly the original German stock that settled the "Dutch Country" area, when she turns out pieces that look as if they were old, it is not because she has intentionally tried to make them that way.

The schoolhouse location offers some advantages as well as disadvantages. There is local clay that is carried in by the painful as needed — It is a stoneware clay — but all the water has to be hauled in by hand because there is no well. Any grinding that has to be

done is done by hand. Some of her techniques are interesting. She likes to use the slip glazes, but confines this to pots that are not going to be used for food and drink. Her slip is made from simple clay and water. But this has to be a low firing clay applied to a higher firing clay body, because clay alone will turn to glass when fired high enough. On food containers, she relies on a borax glaze, which is safe. She also uses a lead slip glaze based on an old formula that she has never seen reproduced anywhere else, and remains secret.

Her three basic glazes are, a Crystalline glaze; a Matt glaze, which looks dry when finished; and a transparent glaze, which "has teeth in it, in the sense that when applied thin, it will flow, and applied heavy, it will retain enough heaviness for the effect I desire." Each of these basic glazes is compatible with the other, so all three can be used on one piece. These are all borax glazes with no lead.

To give good effect on some slip glazes, she combines red iron oxide, manganese oxide and black oxide for color. For an inkwell, glaze is poured in and excess is poured out; the outside is glazed with a paint brush. Some heavy glazes are applied with a spatula in much the manner some painters apply paint to a canvas; neither she nor we have ever seen this technique used before.

Much of Peg's work has gone to museum gift shops such as those at the Pennsylvania Farm Museum in nearby Landis Valley, and the Stenton Museum. One of her famous inkwells was pictured in *Woman's Day* magazine, December 1961. Also, along with her famous inkwells, she furnishes genuine cut goose quills; she is one of two people we know who can cut them properly, so you can actually write with them. Fortunately, she signs all her pieces. This documentation will heighten their value in the future. It's time to join the Eby cult and get in on one of the fine collectibles of tomorrow. We have at least a dozen pieces on our kitchen pottery shelf.

George Michael





*Peg Eby at her potter's wheel, spinning another pot made from local Pennsylvania clay dug nearby her shop at Brickersville, Pa.*

*Peg Eby's workshop — a limestone schoolhouse built in 1848 — on Route 322, just east of Lititz.*



*A collection of Eby pottery (below), showing the different oxide glazes used to give them special effect. Peg specializes in very narrow-necked vases, which are difficult to spin.*



*Hundreds of Eby inkwells (such as those above) have been sold at museums and fairs. Done in traditional shapes and glazes, they are difficult to tell from the old ones.*







3)





# The Saga of the Magic Carpet, or...

## *The Rug Bug Will Bite You If You Don't Watch Out*

By Adele Salzer

IF you have ever been bitten, you know the symptoms; if you haven't, then let me tell you.

You will experience a warmth of the heart, the hearth, and a decided loosening of the purse strings. Here are the events that led up to our encounter with the "Magic Carpet."

Like most couples, we had a dream house, and after years of searching, found it. It was a turn-of-the-century house, complete with Victorian gingerbread and the added character of being built with lumber salvaged from the World's Cotton Centennial Exposition held in New Orleans in 1885. Although it was a little worse for the wear, it fit us in size and pocketbook.

Our furnishings consisted of heirlooms, gifts from relatives' attics, antiques we had purchased a piece at a time, and a legacy of rugs — four Sarouks of various sizes, two old Caucasians and a 9'x12" American Oriental-type, machine-made rug.

To have everything in accord, I felt the latter had to go; however, on shopping the local rug dealers, I learned that an American Oriental-type, machine-made rug would cost \$400; to replace it with a hand-knotted Oriental would be three times as much.

Needless to say, we dropped the subject. That is, until quite by chance we went to an Oriental rug auction — just to learn something about rugs. To make a long story short, we bought an 8'10"x11'3" semi-antique Oriental Heriz for \$400. For the price, we were losing money not to buy!

Since then, we have gone to three more auctions — to be further educated, of course. We have also studied price lists of rug dealers, shopped department store sales, antique shows, gotten books from the library, even bought books, listened attentively to the auctioneers, and watched dealers operate. The dealer we have found to be a patient instructor to the novice and the auctioneer a veritable fountain of knowledge. A good auctioneer will tell you the name of each piece, its age and history, geographical location, kinds of fibers used, lovely legends and amusing anecdotes. He will also cry a lot about how cheap he is selling his rugs; he is a tremendous showman.

Well, in one year the "Rug Bug" bit us seven times. First it was \$22 to a Natchez, Mississippi, antique dealer for a Qashgai saddle face 18"x19", for the worn spot between the kitchen and the family room; then the Heriz for the dining room;

and for the vacant spot near the front door, we bought an old Anatolian (19"x35") for \$39 from a local department store. At the Louisville Antique Show, there was an old Shiraz kelim, 26"x21", a little worn, but it had such lovely colors, and for only \$6. It's great for a heavy traffic spot. Then it was a semi-antique Shiraz saddle bag, 40"x24", for \$50. I haven't quite figured out what to do with this one yet; but saddle bags are getting scarce. At another auction, moved solely by compassion for the auctioneer, we bid \$275 for a 9'8"x12'11" Mahal, and got it.

Now we can use the Mahal in the dining room, if we move the Heriz to the living room. The two larger inherited Sarouks that were in the living room look great in our bedroom, and the smaller ones fit neatly in the upstairs hall. But, alas, it's a big hall, and we'll need at least two more.

How great is the magic power of the oriental rug? — \$792 worth in one year; that's how great. But what enjoyment, and consider the investment! With Blue Chip stock, what have you got? Paper in a bank box. With Oriental rugs you have beauty, color, warmth of the heart and hearth, and fun.

(1) Semi-antique Mahal (9' 8" x 12' 11"), \$275. (2) (Top, left) Anatolian (19" x 35"), \$39. (Top, right) Shiraz (Kelim) (26" x 21"), \$6. (Bottom, left) Shiraz saddle bag (40" x 24"), \$50. (Bottom, right) Iashgai (18" x 19"), \$22. (3) Semi-antique Heriz (8' 10" x 11' 3"), \$400. (Photographed in the New Orleans home of Mr. and Mrs. Salzer)

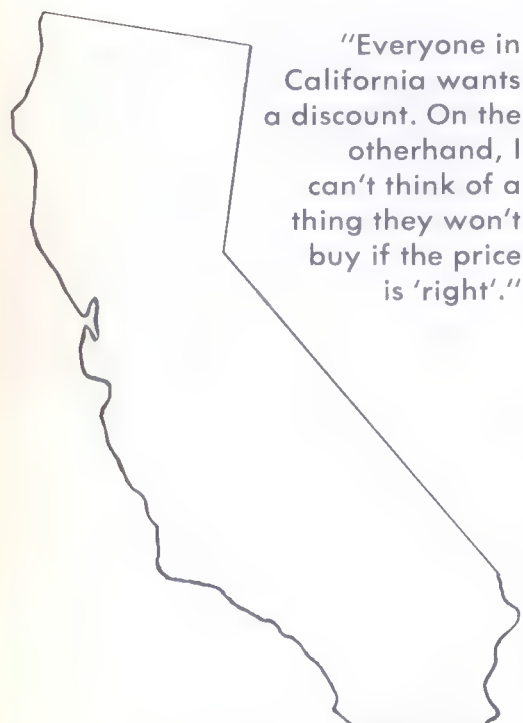


# Interviews with Dealers from Maine to California

by Jael Olimpio

## Part two

(Continued from  
the September issue)



"Everyone in California wants a discount. On the otherhand, I can't think of a thing they won't buy if the price is 'right'."

DEALER E, from Rhode Island, has dealt in antiques for ten years. He thought he should retire, but was able to remain closed only one year, when the fever overcame him once again. He shakes his head when asked about dealer discounts. "What can you knock off a two-hole candle mold that you've paid \$14 for? When I started out, I paid \$2 for the same mold. And only two years ago, 'two dollars a hole' was the basis on candle molds. I bought a six-hole mold for \$5 a few years ago, and never paid more than \$5 for a picture jug, no matter whose name was on it. I'm beginning to feel I'm paying retail prices myself. Of course, if I get a lucky buy, I'll pass the savings on to my customers, but some things I'll have to sell net, if at all.

"Dealing before a show? When is there a more opportune time? Look at the hours of travel it saves, with all those 'shops' available under one roof. And the dealer is a collector, too. Don't forget that. In fact, the things I buy at a show are generally for myself, and are put away to be taken home. I'm a little reluctant about buying an article just to mark it up on my own table. For a couple of bucks, I'd rather not fool with it. Some dealers resent that practice, anyway. Of course, if a Sandwich Glass lamp were selling for \$2 in the next booth, I guess no one could resist."

Dealer E has heard that there are crooked auctions, but he has never run across one. He thinks it may be just a rumor that has never died, because the public might enjoy a feeling of intrigue as part of the excitement of an auction.

He believes there will be less and less thievery of antiques, because thieves are finding that the articles are quite identifiable, and dealers are suspicious of too good a buy. Communications these days are such that most dealers have seen pictures of the stolen goods before the thief gets a chance to offer them for sale.

Dealer F lived abroad a great many years, buying in various countries at local prices the antiques that appealed to her. Thus, when she went into the antique trade in northern Ohio, she was able to

offer generous discounts to her fellow dealers. She still gives a dealer discount and expects one in return, but finds the percentage is shrinking. She feels that pre-show buying is greatly diminished from what it used to be, simply because the bargains are fewer. What pre-show sales she makes these days are for the dealers' personal collections, and nothing that would affect the general public. Actually, she feels the dealer does the retail buyer a favor when he buys something for himself, cleans it, polishes it, and possibly repairs it; then when he is tired of it a year or more later, he is glad to get his money back out of it on a retail sale, and meanwhile the article is improved in quality and value.

"If promoters stopped dealers from buying from each other at shows, I think there would be very few shows. Dealer buying is 70 per cent of my trade. I have found 90 per cent of the dealers honest, and I really couldn't tell if an auctioneer was crooked or not. They certainly seem honest. I don't see how they *could* be crooked in front of such a crowd.

"Thievery of antique collections? I think for every preventive measure devised, the thief would think of a way to get around it. However, I do think it will be harder and harder for the thieves to sell their stolen goods — and it may stop because of that reason." She sees a good future for antiques, "as long as the dealers keep buying from each other".

Dealer G in eastern Pennsylvania has been in business 28 years. While driving to her friend's house for dinner one day, she found she had misjudged her time, and to avoid arriving an hour early, she stopped at the first shop she saw "just to kill time". Was it lucky or unlucky that it turned out to be an antique shop? Lucky, she says. She wouldn't have missed a minute of it. Dealers' and special customer's discounts are part of the business, she says; just like any other buying and selling venture, there is a wholesale and a retail part. "Would they be any cheaper if I took them all?" is a request she hears on occasion, although rarely, and, of course,



"cheaper by the dozen" is an old American phrase. While her dealer trade is only about 50 per cent of her business, she certainly couldn't afford to do without it, and their repeat visits with ready cash she feels are due to her "giving them a discount". There are occasions when she has paid a high price for a really good piece and cannot give a discount on it, but this is understood. She is still able to get good things fairly reasonably, because she has been in the same area a long time and her business integrity is well known.

She believes dealers and auctioneers to be "75 per cent honest and 25 per cent salesmen", and on this she would not elaborate, even when asked, "Are there degrees of honesty?"

Dealer G feels a combination of precautions is necessary to the safe-keeping of a collection. The local police should be aware of it, the area should be patrolled, there should be an alarm system, a picture file should be kept, and possible electrification of the cases (if the articles are *in* cases) should be considered. She says, "Antiques are really a fine investment — more so today than at any other time. People are collectors by instinct; there's a little pack rat in all of us."

Dealer H, from the coast of Maine, is becoming a little disenchanted with discounts. He is beginning to think that it might be more simple and direct to simply set a price on an item and let it stand, no matter who buys it. He is aware that some dealers would no longer buy from him, but he believes the retail sales would increase by the simple fact that he still had the item available for the general public. He feels all good antiques have a certain worth, a value that you can narrow down pretty well, and that fine things have a stature of their own that is belittled when they are dickered over. "Some things people should be glad to get at any price", he states flatly. He also has misgivings about marking up items from display to display at shows, because he feels it is a prime example of inflation. "After all, you can think for a little while 'Great, I'll get that many dollars for mine', — but

you'd be wiser to think 'What's that going to cost me next time I buy one?'"

As in any other line of work, there is a small segment of dealers and auctioneers "on the shady side", he says. "There's an occasional butcher with his thumb on the scale, there's an occasional greengrocer who wets the lettuce, and there's an occasional antique dealer who's not all he should be," he says, "but at least the antique buyer can ask for a guarantee. It would be helpful to all the honest dealers if buyers insisted on guarantees, wherever feasible, because the dealer who won't give them could soon be out of business."

"People are foolish to hang on to collections these days", he says. "It's always been a form of conspicuous consumption, anyway. No one stays home any more, so why should he have so many possessions? The newest generation has never even heard of, let alone seen, a great many collector's items. Put them on public display. This will spur a new group of collectors, and we'll have a whole new buying public."

Dealer I, from a medium-size town in California, says "Everyone in California wants a discount." On the other hand, she can't think of a single thing they won't buy, if the price is "right". She and her fellow dealers put a healthy retail price on their goods and "play it by ear" from there. She doesn't enjoy dickering, because she feels her type of antique is not bargaining-type goods, and has a mental price limit below which she will not go for any reason. Hardly ever does a customer come in and pay the price marked, as they used to do in former days. She has a standard 20 per cent discount to fellow dealers but says only about one-fourth of them give her as much off.

She feels both dealers and collectors have to decide what price they are willing to pay for an item and then either take it or leave it, whether discounts are involved or not. She was very irritated when a cut glass decanter she sold to a dealer at a show was sold by him at twice her price, but suspected

**"People are foolish to hang on to collections these days. It's always been a form of conspicuous consumption, anyway."**

**No one stays home anymore, so why should we have so many possessions?"**

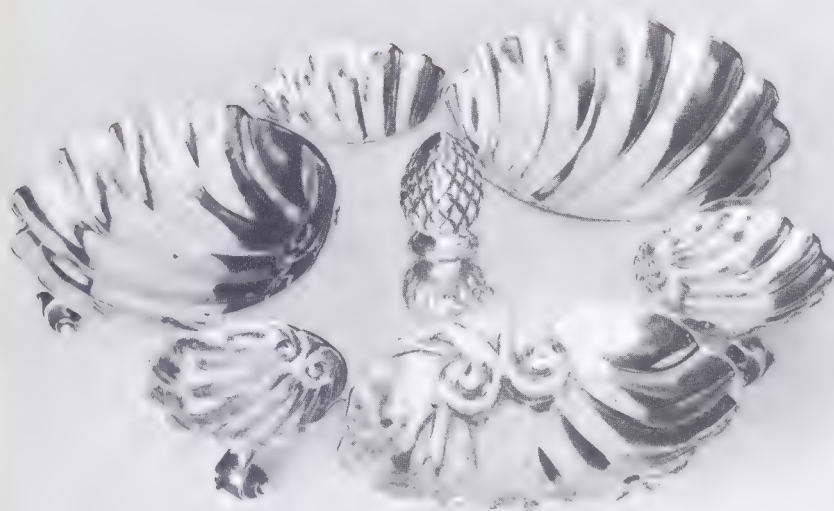


she was irritated at herself for not knowing the decanter's real worth. She feels "Let the buyer beware" applies to her business as much as to any other. On the rare occasions that she has met a dealer misrepresenting merchandise, she has not returned to his shop, and feels that type puts himself out of business in a short time.

In her area, where there are numerous owners of valuable collections, there are large staffs maintained, and a thief would have to be expert indeed to get away with anything. She has not heard of any thefts in recent years.

Dealer J, from central New Hampshire, has changed his sales policy to a better system, he feels. Whenever he has a nice item that is extremely reasonable, he marks it "No Discount". Some dealers will not buy where there is no discount, and thus the item is left for the retail buyer, who snaps it up. More and more, he is marking good items at shows "No Discount", and more and more items are left for the buyers coming in at the opening hour. Of course, where the dealer is sharp enough to see the item is low-priced even at retail, he buys it. But Dealer J feels it gives his retail buyers a better chance. That is why the buyer, whether retail or dealer, must ask himself, "Do I want to pay this price for this article?" and NOT "How much can I get off?". Dealer J has a follower who comes to all his shows and "latches on" to some goodie or other, then walks around for a while, thinking Dealer J will come down in his price. Meanwhile, the article is sold. This has happened  
(Continued on page 46)





*Pair of Shell Dishes. Daniel You (died 1750).  
No initials. Mark DY capitals in an oval.  
Pellet in center of D. Diameter 6¾ inches.*

*These dishes are a very unusual form in American silver and are among the most important pieces of Charleston Silver ever to have been found.*



## Some Examples of Early Charleston Silver

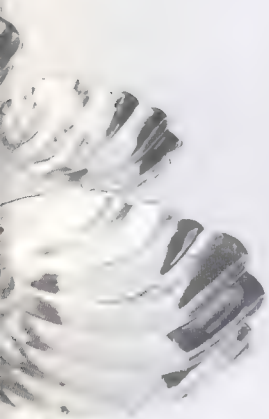
*by Philip Hammerslough*

(Text on page 28)

All the silver items pictured are from the author's collection, on display at the Wadsworth Athenaeum in Hartford, Connecticut. (Photography by the Meyers Studio of Hartford.)







*Pap Boat. John Ewan (1786-1852).  
Initials none. Mark J EWAN capitals in serrated  
rectangle twice on base. Length 5- $\frac{1}{2}$  inches.*



*Four-Piece Tea Set. William Thompson.  
Working 1810. New York, N.Y.  
Inscription "Teaset Presented by  
the Vestry off St. Michael's Church, Charleston SC 1810" and script  
monogram NMB for Bishop Nathaniel Bowen. Mark W Thompson, capitals  
and lower case script in conforming rectangle.*







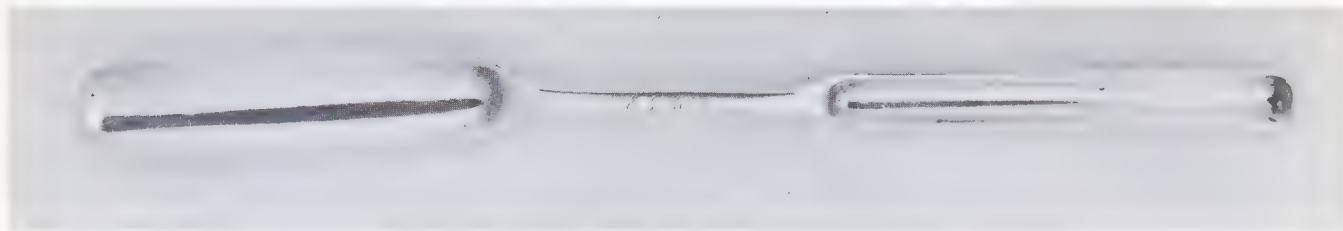


Shell Dish. Daniel You. Mark DY capitals in an oval. Pellet in center of D. Length 5½ inches. (This was undoubtedly copied from an English form.)

(Facing page) Cann. Enos Reeves (1753-1807). Initials SF block letters on handle. Mark REEVES capitals in oval. Height 4¾ inches.

Porringer (left, below). Nathaniel Vernon (1777-1843). Initials IAC script monogram. Mark N VERNON capitals in serrated rectangle. Length 7-¾ inches. Teapot (right). Nathaniel Vernon. Initials none. Mark N VERNON capitals in serrated rectangle. Length 10-¾ inches. Height seven inches.





*Marrow Scoop. Peter Mood (1766-1821). Initials EJM script.  
Mark J MOOD capitals in serrated rectangle. Length 9- $\frac{3}{4}$  inches.*

AS 1970 is the three-hundreth Anniversary of the founding of Charleston, South Carolina, it is natural that a number of articles have appeared in various magazines and papers throughout the country. Charleston, in the early eighteen hundreds, was undoubtedly the wealthiest city in the South, with the finest homes, and the most skillful and numerous artisans.

In 1942, my good friend, E. Milby Burton, Director of the Charleston Museum and final authority on Charleston Silver, published a book on South Carolina Silversmiths. In this book, he lists about one-hundred and fifty early Charleston silversmiths. However, compara-

tively little early Charleston silver has come to light, due to a number of adverse conditions.

First, much of the early silver was melted down for various reasons, and next, both in the Revolutionary and Civil Wars, the invading soldiers took everything they could find. Lastly, there were a number of disastrous fires that destroyed a great many of the early fine houses.

Because of its great prosperity, Charleston had more early smiths than any other city in the South, and judging from the few remaining examples of their work, we recognize it as work of a very high standard. Naturally, there was a large

quantity of English silver owned in Charleston, and this undoubtedly influenced the work done there. The single shell dish and the pair of shell dishes illustrated in this article are typical examples of this influence.

A four-piece tea set made by William Thompson of New York is included in the article because of its historic connection with Charleston. Engraved on two pieces of the set is the inscription, "Teaset Presented by the Vestry of St. Michael's Church, Charleston, S.C., 1810," also the script monogram NMB, which stands for Bishop Nathaniel Bowen, a very important man in the community.

## Handcut and Engraved Crystal

by  
*Patty Syms*



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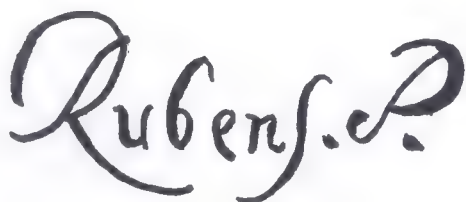
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SEBASTIANVS  
VENETVS FACIT.



Actual-size facsimile signatures of four famous masters. From top to bottom: Frans Hals, Dutch. Gabriel Metsu, Dutch (signature on sheet of music paper shown in one of his paintings). Fra Sebastiano del Piombo, Italian, Venetian School (whose signature was always his first name in Latin). And Peter Paul Rubens, Flemish.

Roché (Continued from page 10) and the manner and method in which the technique was applied. These are the signatures that mean something, and these are the signatures that one must look for. But to get to know them takes time, effort and scholarship; and there isn't any shortcut to connoisseurship of any type.

There is an early saying, "Let the cobbler stick to his last". Most antique dealers, as a general rule, "try" to be experts on everything. With a field so vast and competitive, it is a veritable impossibility for a person to encompass that much knowledge in a single lifetime. The weakest link in their armament usually is in the creative arts and painting, and this no doubt produces their almost frenetic reliance on a signature of any type, no matter how spurious. The very fact that something has a signa-

ture gives them a leverage to bolster their knowledge where they are weakest.

When we view and study works of creation, it should always be done from the point of solid knowledge in regards to the manner and mode in which people actually lived and their outlook on the world at their time, and the way they did things, not from the way we look at things today. By reversing our point of perspective from today looking backwards, to their time looking forward, we might learn to realize many things that would otherwise escape us.

An example is that today people use muted and dull colors in their colonial homes and restorations. Yet, by research we have found that in the eighteenth century, people loved painted exteriors and interiors to be glossy, just like we admire shiny cars — it was a status

symbol. Many times wainscoting was painted and when dry, rubbed with albumen of eggs, to give it a glossy finish.

In the restoration of paintings during the 1920s and 1930s, dealers in works of art had restorers apply many coats of varnish, because the glossier and more obvious the surface of a painting, the more saleable it was at that time.

Returning to our subject of signatures, from the fourteenth to the end of the eighteenth century, when the apprentice system was so very strong in the creative arts, and apprentices were bound to their masters anywhere from a period of eight to twelve years, it was common practice at the end of each year for the master to have the right to take one-half of the student's production for that year. Naturally, the master chose the best of the student's work, and without any intent to defraud, the master had the right to sign them and sell them as his own. This was normal, professional procedure for those times.

So, over the years, experts often have been confronted with paintings with an authentic signature by a master, and yet the painting was done entirely or in part by an apprentice or assistant, with the master adding only a few touches, if any. Separating the wheat from the chaff in these cases, the experts rely not only on their intimate knowledge of a master's work, using bona fide examples for comparison, but the tools of the trade as well, such as x-ray, infra-red, ultra-violet, chemical and microscopic examination. Thus, the real identification that counts is arrived at.

Because such a large amount of American creativity of the past falls into the category of unsigned primitive folk art, whether or not a work is signed is entirely superfluous; except if enough examples with a specific signature appear over a period of years. Then, of course, that identifying characteristic is to be looked for and appreciated when found. But the final criterion always has been and always will be what the creator has brought to his work, whether he be well-known or not.

# Successful Sale in Madison Promoted by Volunteers

by Nellita Salmon Shedd

COOPERATION, enthusiasm and hospitality could combine as a keynote for The Republican Women of Dane County, whose organization recently held its Seventh Annual Antique Sale at Madison, Wisconsin. Over 200 volunteers worked in shifts to keep the affair running efficiently, serving at the snack bar, and offering assistance to the thirty-three dealers from four states. An hour before the opening, I was greeted at the door by the Show Chairman, Mrs. M. Leslie Holt, and introduced to two other faculty wives and publicity co-chairmen who had been assigned as my aids. They were very helpful during our preview and picture taking. Later, a chat with Mrs. Holt and her Assistant Chairman, Mrs. Louis Busse, and other committee members, revealed many interesting sidelights. They were especially pleased by the cooperation extended by the local retail merchants, who featured antiques in their store windows during the week before the show.

"Several of them," said the display chairman, "even set up their own displays. For others, our members loaned their treasures."

In his booth, *Jean Lineweber*, Monona, Wisconsin, placed an ox yoke for \$85, above an interesting display of guns and rifles: A Kentucky full-stock rifle, circa 1860, \$275; Canadian rifle, same period, \$285; Kentucky half-stock rifle, \$250; and a Colt Lightning-stock for \$125; also pistols priced from \$45 to \$225, and a brass powder horn for \$35. A handsome set of handmade tulipwood chairs, circa 1820-40, were stamped "Thatcher Smith, Wheeling" and priced \$325 for the four.

*Century Farm*, Janesville, Wisconsin, showed a large cherry cupboard for \$350, and in it was displayed a variety of Ironstone and Milk Glass.

From Edgerton, Wisconsin, *Mildred's Antiques* offered a four-drawer spool cabinet for \$55; brass candlesticks, \$48 a pair; doll's walnut and oak cabinet with glass doors at \$65; and an assortment of framed pictures from \$10 to \$25.

*The Granary*, Rockton, Illinois, specializes in primitives and items for the collector of small Americana from the turn of the century. A pie safe was marked \$110, and above it, a Diamond Dyes advertising cabinet, \$40; Hoffman's Old Time Coffee grinder, \$32.50; and a lamp made from a spice grinder with colander shade, \$18. A small walnut table was priced \$85, and on it, a world-globe cookie jar for \$10. A store tobacco cutter with hatchet blade was marked \$42.50.

*John Bennington*, Marion, Iowa, also offered interesting items for the collector of small iron, tin, and wood. Two Betty lamps were priced \$30 and \$36; brass hanging scales for \$6 and \$18; branding iron, \$6; interesting maple boot stretcher, \$30; and an assortment of wooden kitchen utensils from \$3 to \$6.50.

On another shelf, ten alphabet plates — Aesop's Fables, Puck, Locomotive, etc., were priced at \$28 each.

An interesting story was learned while viewing the booth of *Linda Frutiger*, Monona, Wisconsin. Linda is a student at Lakeside College in Lake Mills. Her antique business is providing the funds for her education. She does all of her own refinishing. Among other pieces on display was a 150-year-old cherry

chest for \$250; also a hanging shelf for \$20 and a Victorian walnut commode, \$95.

A lamp made from a newel post from an old building at Rockford College and priced at \$65 should soon tempt an alumna of that college. It was shown by *The Loft*, Rockford, Illinois. With it were other unusual pieces, including a pair of pictures made from the door panels of an old English coach showing the coat of arms of the Kennedy family into which the actress, Kate Santley, married. A barometer was marked \$35, and a large copper pot with handle for \$37.50.

Seen in the booth of *Lois Bungeer*, Green Bay, Wisconsin, were two charming pieces of old Dresden porcelain: a small sleigh, \$35, and a large epergne for \$375. A Staffordshire lady on a horse was marked \$45; a pair of tall "King of Diamonds" brass candlesticks, \$85; standing brass telephone, \$48.50; and a large brass planter with handles, \$69.50.

Across the aisle, *the Robison's* from Clinton, Wisconsin, had arranged an attractive display to show a pair of ruby Steuben glass vases, \$125; China Export plate, \$85; quaint Toby pepper pot, \$37.50; Staffordshire dog, \$85; porcelain figure, \$30. A Bohemian goblet was priced \$27, and a tumbler, \$45. A Chinoiserie, two-handled mug (probably Sunderland) was marked \$45, and an interesting English miniature in deep frame, \$145. A small print in gold leaf frame was marked \$22.

*Bellaire Gallery Antiques* from Neenah, Wisconsin, centered a large cupboard (\$1,800) at the back of their booth and used it to display choice pieces of glass and ceramics. A large Satsuma jar with unique relief design was priced \$400; Gallé vase, \$245; large Oriental Gallé deep blue vase, \$325; ribboned Baccarat creamer and sugar — the set, \$85; a cabinet piece of cranberry Baccarat with silver trim, \$95. A rare Alhambra red and black sugar and creamer were marked \$110 the set; Black Basalt creamer (Adams), \$45, and four Fabergé liqueurs, etched silver gold, at \$300 each. A fine Tiffany stained glass panel with 4,000 pieces of glass was marked \$500.



(1) Jean Lineweber's display of rifles and pistols: Kentuck full stock rifle, \$275. Canadian rifle, \$285. Kentuck half-stock rifle, \$250. And a Colt lightning-stock rifle for \$125. Pistols ranged in price from \$45 to \$225. (2) Kay Tocum, co-owner of The Granary, demonstrates a hatchet-form tobacco cutter. The pie safe was priced \$110, and above it, Diamond Dyes cabinet, \$40. Old Time Coffee grinder, \$32.50. And a spice grinder lamp for \$18.



(1)

(3) Mildred's Antiques displayed a doll's cabinet, \$65. Spool chest, \$55. Brass candlesticks, \$48 for the pair. The long mirror in the gold frame was \$35. And the assortment of pictures were priced from \$10 to \$25. (4) John Bennington's booth was decked out with Betty lamps, \$30 and \$36. Brass hanging scales, \$6 and \$18. A maple boot stretcher, \$30. And a varied assortment of wooden and tin kitchen utensils priced from \$3 to \$6.50.



(3)



(2)



(4)

*Olden Days*, Wauwatosa, Wisconsin, placed interesting dolls atop a handmade jelly cupboard that was priced at \$200. A 24-inch Simon and Halbig doll was dressed circa 1890-1900 for \$90, and a Godey doll with china head and

kid body, \$65. A copper tea set with tray was tagged \$65, also.

Of note in the booth of *Laurette*, Milwaukee, was a silver epergne by Pairpoint for \$325. Many other fine pieces of pressed glass and silver were also shown.

A list of the glass displayed by *The Antique Cupboard*, Wauwatosa, Wisconsin, might read almost like the index to a book about Art Glass: Amberina, Burmese, Rubina, Mary Gregory, Hawks, Libbey, Tiffany, and Quezel. An unsigned Tiffany

(1) Linda Frutiger showed a fine, 150-year-old cherry chest for \$250. The Victorian walnut commode was \$95, the hanging shelf, \$20. Linda does all of her own refinishing. (2) Lois Bungener showed an interesting Staffordshire figure of a woman on horseback, \$45. The large brass planter with handles was \$69.50. The tall brass "King of Diamonds" candlesticks, \$85 for the pair. And a standing brass telephone, \$48.50.

(3) The Loft offered a lamp made from a newel post taken from an old building at Rockford College in Rockford, Ill., \$65. Interesting pictures were once part of the doors of an English coach, \$75 for the pair. (4) The Robison's offered a pair of ruby Steuben Glass vases, \$125 for the pair. A China Export plate \$85. Toby pepper, \$37.50. Staffordshire dog, \$85. Bohemian glasses, \$27 and \$45. Miniature deep frame, \$145.



(1)



(3)



(2)



(4)

vase was priced \$75; rare Amberina-Vasa Murrhina tumbler, \$75; cranberry tumbler, \$22; and a Rubina Thumbprint tumbler for \$28 (This was interesting to note, because a duplicate tumbler was seen at auction the next day and was

bid to \$28. Sometimes a sale and an auction can bring like prices). Two amber Daisy and Button boats were priced \$32.50 each, and a signed Libbey, Lily-pattern cut glass water pitcher for \$100. Also seen in the booth, but sold less than

fifteen minutes after opening, was an Oriental figure carved from the beak of a Horn Bill Bird. It resembled amber and was sold for \$45.

*Keepman's Antiques* has long been established at Oconomowoc, Wisconsin. Striking in their booth



(1) *Bellaire Gallery Antiques* offered Fabergé liqueur glasses of etched silver and gold for \$300 each. A large, deep blue Chinese Gallé vase, \$325. And several Baccarat pieces, also Black Basalt. All displayed in a large cupboard priced at \$1,800. (2) *Olden Days* showed a Simon and Halbig doll, dressed, circa 1890-1900, \$90. And a Godey doll with china head and kid body, \$65. The copper tea set, \$65. And the handmade jelly cupboard, \$200.



(1)

(3) In the booth of the *Antique Cupboard*: Amberina-Vasa Murrhina tumbler, \$75. Cranberry tumbler, \$22. Rubina thumbprint tumbler, \$28.50. Amber Daisy and Button boats, \$32.50 each. And a Libbey-signed cut glass water pitcher, \$100. (4) *Keepman's Antiques*: a fine mahogany and bird's-eye shaving mirror, circa 1830, \$95. Oil lamp with original shade, \$18.50. With the lamp is the etched glass stein with pewter rim, \$47.50.



(3)



(2)



(4)

this year was a mahogany and bird's-eye maple shaving mirror for \$95. With it was an oil lamp for \$18.50, and an etched glass stein with pewter rim for \$47.50, also a "bubbled" paper weight for \$18.

From my home city, Beloit, *The*

*Lantern Book Shop* was present with a very complete selection of up-to-the-minute books about antiques — their history and prices, also a selection of fine prints.

The Republican Women of Dane County, especially the Show Chair-

men, Mrs. Holt and Mrs. Busse, and their able volunteer helpers deserve a great deal of credit for an efficiently organized and graciously conducted Seventh Annual Antique Show and Sale at Madison, Wisconsin.



*The old Water Street Inn burgeoned with travelers early in the 19th century, when the port was one of the most important on the Pennsylvania Canal. In those days, Water Street flourished with a number of businesses and was a hubbub of activity, with farmers and merchants receiving and shipping goods on the Canal. When the Pennsylvania Railroad reached nearby Huntingdon and Tyrone in 1850, it spelled the end of the canal trade. In recent years, the Inn has served as a restaurant for truckers journeying Route 22. Now the fixtures are being removed in preparation for the schedule razing.*

*The Clyde Lane Museum (above, right), known to townspeople as "the old Mytinger mansion", as it appeared in its final days, with the dispersal sale of its contents underway in the adjoining tent. The house was built in 1830 by one of Water Street's most important citizens.*



IT was a steaming summer day along the Pennsylvania Turnpike, but just fifty miles to the north in the little town of Water Street, a coat was a necessity. The temperature hovered at forty degrees there in the Alleghenies, some twenty miles northeast of Altoona. The sleepy little borough (population about fifty) was experiencing more action than it had known since the early 1800s, when Water Street was a thriving port on the Pennsylvania Canal.

The crowds were drawn by a five-day sale disposing of the contents of the Clyde Lane Museum, but once in Water Street, it became difficult to decide which was of greater interest: the serene little community steeped in history and architectural riches, or the auction that placed on the block such a generous measure of the relics of the "good old days".

The architectural heritage of Water Street lies in three structures. There's the house in which the Clyde Lane Museum was housed. One of Huntingdon County's oldest and most interesting landmarks, it was built in 1830 by Lewis Mytinger, operator of a large grist mill no longer in existence, and proprietor of the historic inn still standing just across the road. The third significant property is a house nestled snugly at the base of a mountain immediately adjacent to the inn. Although its exact age and origin are matters of speculation, the structure is

known to have existed before either the Mytinger house or the inn, and bears significant earmarks of an early age, together with a magnificent fanlight that bespeaks a once-proud past.

The fate of Water Street is a nightmare for preservation enthusiasts. All three of its historic structures are doomed . . . scheduled for demolition to make way for the rerouting and modernization of U.S. 22, which is an important trucking route through the mountains.

The inn and the earlier house have each known some ravages of time, but are still basically unaltered and sound. The Mytinger house is another story. It has been magnificently preserved for the wrecker's ball. The four winding staircases can be ascended without a hint of creaking. The wide floorboards do not groan to the footstep. The six fireplaces are in working order, and the sturdy walls of two thicknesses of brick measure 14 inches. There are ten well-decorated rooms with ten-foot ceilings. One boasts original inlaid carpeting, designed to be reversed for maximum thrift. Another is wall-papered in a copy of its original paper, probably made in England. From an existing original roll, the copy was created and has been marketed by a modern decorating firm.

Clyde Lane's grandmother attended dances in this house when she was a young belle of Water Street. Because of his nostalgia

## Clyde Lane Museum Sale

by Betty Lacey



for the place, Mr. Lane purchased it to become a museum in which to display his 40-year collection of memorabilia of the past. Now, the collection which he formed as a labor of love has been dispersed in the face of the museum's scheduled demolition.

Mr. Lane is a retired postal employee. His interest in the past is obviously interlaced with more than a little measure of nostalgia for the objects that are reminiscent of his boyhood years. The Lane collection included furniture, glass, ceramics, toys, musical instruments, early handmade tools, machinery, farm implements, general store items, vehicles, stamps, Indian relics, and even railroad mementoes. Outstanding were firearms, numbering more than five hundred, and comprising one of the largest private collections in the state. The Clyde Lane Museum contained representation of almost everything the not-too-distant past has produced, and the quantity was staggering! After five days of concentrated selling, enough remained to have supported an additional two to three days of active selling.

The sale was managed by Donn Kinzle, a well-known antiques dealer and appraiser in nearby Duncansville. Carl and Wayne Shultz were auctioneers.

The greatest interest was generated by the firearms which were sold on the final day. Of special note was a rare cannon and limber, completely original, with a 32-inch brass barrel, used by the N.Y. Militia, 1850. It was sold to a New

Jersey buyer for \$2,000. An 1862 Confederate musket brought \$250. Two percussion muskets, 1863 Civil War Springfield contract, sold at \$110 each. A Zulu shotgun was \$40, and a Japanese Army rifle, \$50. Kentucky rifles included one with curly maple stock and eagle inlay which sold at \$140; another with two silver inlays that brought \$230; one with a barrel marked "F. T. Breigler", in need of some restoration and repair, brought \$300; another with maple stock sold at \$135, while the same type rifle with its stock cracked by grip brought \$120. Still another, with walnut stock, sold at \$190. A fine collection of some 250 cartridges, display framed, found a new owner at \$170. A brass, six-hole gang bullet mold sold at \$35.

Excitement was generated by an engine lantern marked "Huntingdon Broad Top R.R.", which sold for \$27.50. Other railroad lanterns were selling at \$10 and less, but the local railroad association of this one made it especially popular. Also of interest were two electrified locomotive headlights from early engines which sold at \$21 each.

A set of six Adam chairs with original gilt decoration and cane seats in good condition sold for \$300. A four-foot pine hutch table, refinished, went for \$205. A fall-front walnut secretary of Civil War vintage brought a surprising \$400, and a massive Victorian oak buffet of indescribably ornate design brought \$130. (Cont. on page 46)

Auctioneer  
Carl Schultz  
calls it "SOLD!"

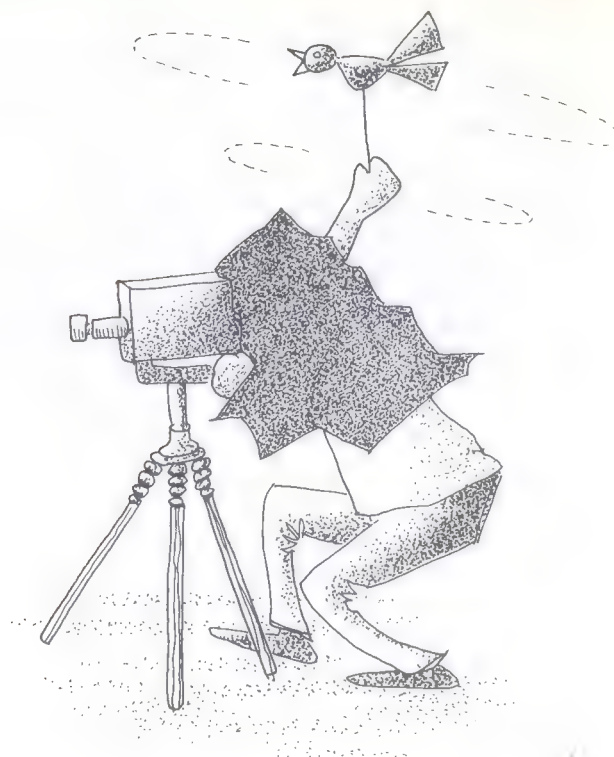


Holding an early high-wheeler for viewer approval are Donn Kinzle, sale manager (left) and Clyde Lane, the man whose energy and enthusiasm created both the museum and its collection. The bike was one of the sale's "greatest interest" items and sold at \$370. Is this "The House that Jack Built"? (left). It well may be, for no one seems to know its exact history or age. Townspeople believe it stood at the time of the French and Indian Wars, and are in agreement that it is Water Street's earliest structure. It, too, is scheduled for razing.



Photographs courtesy of  
Parke-Bernet Galleries, Inc.,  
and Eastman Kodak Company

Drawing by Ferol Austen



## Photographic History Made

by Marian Carson



*This is the Daguerreotype camera that brought \$2,600 at the PB-84 February 7, 1970, sale. It is of mahogany; the original tripod has turned legs with acorn finials. The portrait of a young man — facing page — seated in profile, accordion on lap, is a fine example of the Daguerreian species of portraiture. (UPI Photo)*

IN years gone by, antique dealers usually had a box, or possibly a basket, with an assortment of daguerreotypes, ambrotypes, tinctypes or other relics of early photographic art. One by one, collectors found some treasure, perhaps a curiosity or a view of particular interest. Gradually, the contents of these boxes and baskets have thinned out.

Appreciation of the beginnings of the photographic arts has been slow, spotty and not general. Photography was considered a handmaiden of the arts from the days of Daguerre, himself a landscape artist. The camera was used to frame and fix a scene, which was then painted on canvas or paper. Examples were included in the Art Department of the Fair at London's Crystal Palace, 1851, and at other World's Fairs. The Philadelphia Sanitary Fairs, June 1864, had an important photographic section, and in that year the first really important history appeared: "The Camera and the Pencil; or the Heliographic Art . . . together with the History in the United States and in Europe . . . by M.A.

Root." He was a good daguerreian artist and personally knew many of the earliest daguerreotypists. In the Philadelphia Centennial in 1876, Root put together a fine exhibition of the beginnings of the art in this country.

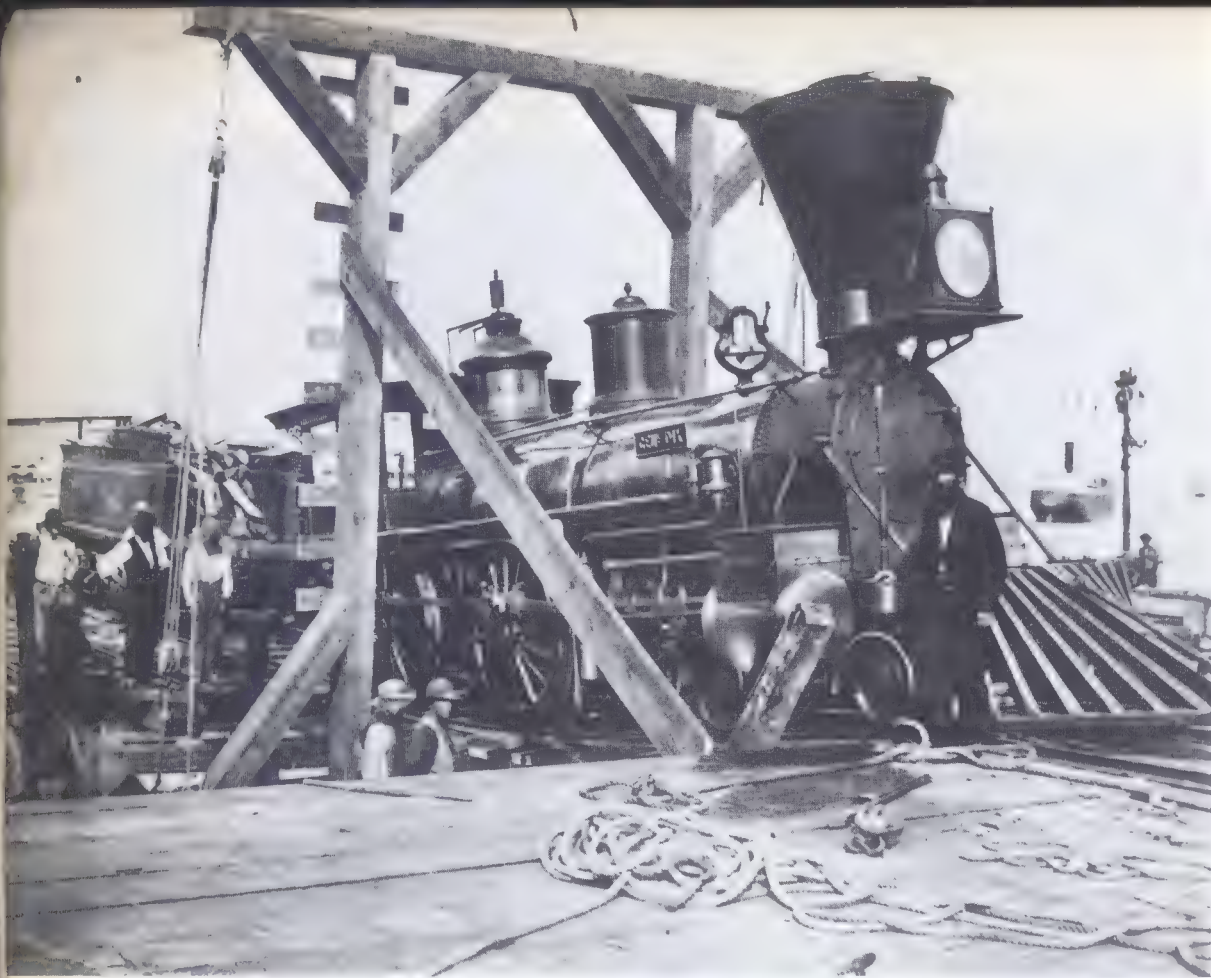
It was in 1939 that the centenary of the discovery of modern photography was celebrated. Early that year, the Smithsonian Institution held a small, fairly comprehensive exhibition, largely based on the M.S. Hornor collection, which included examples by Robert Cornelius, Samuel F. B. Morse, the Langenheim brothers, Myall and many others who discovered methods, processes or furthered innovations in America. This collection joined others that summer during the New York World's Fair in a larger exhibition held at the American Museum of Natural History. The American Museum of Photography was established in Philadelphia about this time, but the collection is since rumored to have been purchased by the Minnesota Mining and Manufacturing Company.

Collecting was largely confined

National Antiques Review







to picking through the small piles of daguerreotypes and other miscellaneous items of photographic interest in antique shops or at auctions until May 16, 1967, when Parke-Bernet issued a well-illustrated catalogue of the Will Weissberg Collection of Rare Photographs, Cameras and Related Devices. The sale commenced with early peep-shows (early nineteenth century), vues d'optique (c. 1780), camera Lucida (c. 1820), the "magic lantern" (1840-1890), and early experiments that led to the projection of the photographed movement. A variety of stereoscopes (to view the popular stereo cards), cameras, daguerreotypes, ambrotypes and subsequent photographic reproductions. Collectors vied with each other over the 205 lots. Interest in the material was beyond expectation.

On February 6, 1970, Parke-Bernet's adjunct, PB 84, issued a larger catalogue of the collection of Sidney Strober and other owners, consisting of 507 lots. The Strober sale commenced with a few illustrated advertisements, graphic material and important books. An early mahogany camera that







*Others among the many photographs auctioned by Parke-Bernet on February 7. (Above, left to right) One of a group of eight photographs depicting U. S. military railroad construction during the Civil War. It is titled "Landing Engine 'Gen. Dix', City Point". The Chicago Fire, 1871. A lovely scene taken somewhere in New England or upper New York State. (Left) The famed Sarah Bernhardt. (UPI Photos)*

would take a half plate daguerreotype (4½ X 5½ inches) and the original tripod, consisting of three turned legs with acorn terminals, brought a record \$2,600. On the other hand, a studio camera and stand, circa 1880-1890, brought a mere \$70; and a folding roll film camera by Eastman Kodak Company, of 1900 vintage, brought \$50. A more modern Pocket Premo C with ball-bearing shutter, 1913-1916, was auctioned for \$30.

The rest of the morning sale included 66 lots consisting of 106 daguerreotypes. Certainly this was one of the most extraordinary groups ever assembled. There were class pictures of the Rutgers

Female Institute, portraits of musicians, Negroes, an inventor named Herkimer Johnson (with the word "Eureka" printed on his forehead), actors, children, men in uniform, recently deceased babies.

Famous sitters included Queen Victoria, Jenny Lind, one of her managers, P. T. Barnum. Another exciting group comprised the street scenes of Syracuse and San Francisco, the country store, Gothic church, farmhouse, railroad bridge, drug store interior, and stage coach. The tense forenoon bidding ended with the personal collection and archive of one of the first daguerrean artists in England, William Constable, who preserved the likenesses of famous visitors to Brighton.

A total of 805 daguerreotypes in 71 lots were auctioned in the Weisberg Collection sale in 1967. This suggests that daguerreotypes are becoming harder to acquire even for so avid a collector as Mr. Strober and those who contributed to this sale. The 90 Weisberg ambrotypes were sold in but three lots, while the 68 Strober ambrotypes were spread out over 46 lots in the later sale. Why not?

Material is more difficult to find, more detailed descriptions made each item or group attractive, so prices were higher as a result.

Promptly at 1 P.M. the gavel again fell rhythmically as lot after lot of ambrotypes were sold to enthusiastic bidders. The ambrotype was an advance in photographic technology. Daguerreotypes were images fixed on copper plates; the ambrotype preserved its image on glass with a black painted backing, allowing a positive or un-reversed image. Also lenses were "faster" and more unposed, spontaneous pictures were taken. More out-of-doors scenes were possible — sports, houses and carriages. Excellent portraits of Civil War figures and children predominated. The tintype was the next advance. The Strober collection included views of an Octagon House, seaside outing, Negro portraits, Union Army camp life with pictures of its officers and enlisted men. A short section was devoted to views of Niagara Falls. The important view of Horseshoe Falls with four figures in the foreground brought \$200, while others brought as little as \$30. (Cont. on page 48)



# Bottle Weekend in New Hampshire

(Shiela Campbell of North Andover, Mass., will be writing a regular column on bottles starting with the November issue.)

## Bottle Auction and Show and Sale in West Swanzey

by Joan Pappas

(Mrs. Pappas' regular column, "Antique Shows & Flea Markets", will resume in November.)

**B**OTTLE fans from across the country celebrated the 4th of July in West Swanzey, N.H., with a combination Bottle Auction and Show and Sale held at the Knotty Pine Flea Market grounds.

The auctioneer was Mr. Robert Skinner of Bolton, Mass., who is noted for having fine antique and bottle auctions.

Several hundred attended both functions. After the auction, 22 dealers representing 14 states exhibited their bottles for sale.

The main part of the auction was a collection of Keene and Stoddard Glass owned by Lyman and Sally Lane of Troy, N.H. They have collected for several years and are well-known in the bottle field. All of the Stoddard that was in their collection had been identified by their extensive excavations at the Stoddard factory sites. (Anyone who purchased one of the Lane bottles will have the opportunity to see his bottle pictured in a book entitled "A Rare Collection of Keene and Stoddard Glass", in color, by Joan Pappas and Lyman and Sally Lane. Several other collections were used in preparing this book. Publication is scheduled for late fall.)

The following list of sold bottles is a combination of the auction and the show and sale, which comprised several thousand bottles.

Historical Flasks: Quart Double Eagle, Stoddard, \$110. Quart embossed "Granite Glass" amber, \$190. Keene Sunburst, unlisted, similar to GVIII-17, \$425. Keene Sunburst, GVIII-9, \$180. Stoddard Byron & Scott amber, \$110. Keene Washington-Jackson amber, \$150. Keene Masonic amber, GIV-17, \$150. Keene Cornucopia and Eagle amber, GII-72, \$60. CRJA Masonic

GIII-19, \$470. Pint Sunburst, GIII-16, \$225. Keene free-blown fruit jar, olive amber, rolled lip pontil, \$95. Amber Stoddard fruit jar, rolled lip, \$70. Cathedral pickle, Clover pattern, dark amber, \$150. Blueberry bottle, amber, ten panels, rolled lip, Stoddard, \$148.

Bitters: Morning Star Bitters, \$230. Fish Bitters, \$160. Phoenix Bitters, \$130. Old Sachem Barrel



Mr. Paul Ballentine, Springfield, O., and Mrs. Barbara Brown, Danville, Ill. (above, left), view some of the demijohns and carboys before the auction. Joan Pappas (right) holds up a rare, unlisted Keene Sunburst olive green flask similar to GV III-17. Auctioneer Bob Skinner exacted \$425 for it.



amber, Stoddard, \$130. Pint Double Eagle amber, \$85. And a Keene Cornucopia Basket of Fruit, GIII-7, \$55.

Several nice, off-hand pieces were sold. They included a Stoddard Turtle with white chips on back, \$190. Stoddard Hat amber, \$140. And a Stoddard Witch Ball, \$30.

Inks went well. A Farley's (large, labeled), \$210. Quart master ink, Stoddard, pouring spout, \$20. Pint master ink, embossed John Q. Hill, Apothecary, Worcester, Mass., IP, Stoddard, small check on lip, \$80. Amber 12-sided pontil Stoddard, \$50. Amber 16-sided rare pontil Stoddard, \$150. Large Keene geometric ink, GII-18, \$130. Amber Stoddard conical ink, OP, \$60. Embossed Chapman's Genuine, Stoddard, exceptionally rare, IP, \$390. Pint amber embossed Dr. Swett's Panacea, Exeter, N.H., Stoddard, exceptionally rare, \$410. Gibbs Bone Linement, Stoddard, check mark on side, \$55. And a Kimball's Jaundice Bitters, Stoddard, \$110.

Quart Sunburst Keene decanter,

Bitters, \$100. Yerba Bitters, amber, quart, \$60. And a Stoddard Dr. Townsend's, Albany, N.Y., IP, amber, \$60.

Fruit Jars: Curtis & Moore, two-quart, clear fruit jar, \$10. Clear Columbia fruit jar, quart, \$10. Mason quart, early, aqua, \$12.50. Eureka fruit jar, quart, \$40. Gallon preserve jar, amber, full of bubbles, \$23. Quart amber Lightning, \$30. And an aqua Electric fruit jar, \$10.

Miscellaneous Bottles: Sterling Magnetic Springs quart amber, \$17.50. Dr. Jane's expectorant, OP, \$8. Aqua Barrel figural, \$15. Bennington, Vt., Book bottle, \$75. Milk glass insulator, \$15. JSP teal blue, \$24. Quart, squat, black glass, OP, \$40. Carter's plain Cobalt quart master ink, \$14. Katalyasin Water, green, \$20. Stoddard stubby amber, \$30. Rare, labeled Stoddard Rose Water, brilliant amber, \$30. Blacking Hutchins & Mason, Keene, N.H., \$75. E. Rome, Troy, N. Y., amber, \$80. Chestnut, light olive green, 5 1/2 inches high, \$40. Chestnut, green, seven inches high, \$50.



Excelsior Spring, Saratoga, N.Y., quart, \$20. Carter's Spanish Mixture with label, \$55. Cathedral peppersauce, 12 inches tall, OP, \$38. And a Carter's quart master Cathedral ink, cobalt blue, \$55.



*Bottles from the Lane Collection. First row, left to right: Farley's Ink (Stoddard), damaged, \$40. Large Farley's (Stoddard) with label, \$210. Rare, 16-sided OP (Stoddard), \$150. Second row: Conical ink (Stoddard), \$65. Keene Sunburst tumbler, slight roughness on rim, \$40. Large geometric Keene ink, \$130. Third row: Quart Chapman's Genuine (Stoddard), exceptionally rare IP, \$390. Stoddard fruit jar, \$70. Rare turtle (Stoddard) with white chips on back, \$190.*

## Ted Langdell's Bottle Auction

by George Michael

THE Langdell Homestead is situated just west of Wilton Center, New Hampshire, away out in the country, buried among shade trees and surrounded by rambling stone walls. Ted Langdell's tent was pitched next to his barn, out of which came the collections that were advertised as from Grand Rapids, Michigan, and New Hampshire. That the Michigan bottles found there way here to be sold is no surprise, as Ted has gained a national reputation for bottle selling, not only among the regular bottle buffs, but also from a recent front page story in *The Wall Street Journal*.

We attended the July 4th sale, but through the kindness of his

clerks, we are also able to report prices for bottles sold the day before. In the front row, we noted Charles Gardner from Connecticut, and Ed McKenzie from Florida, and Edmund Braskey from Michigan, to name but a few of the more noted collectors and dealers. We list a few of the first day's sale:

Stoddard Double Eagle honey amber flask, OP, \$110. Greeley's Bourbon Bitters, barrel, puce, \$120. Pint flask, Summer and Winter, aqua, OP, \$45. Stoddard Umbrella ink, eight-sided, honey amber, \$45. Pint flask, Bridgeton, GI-24, aqua, \$75. Kimball's Jaundice Bitters, IP, amber, \$95. Atwood's Jaundice Bitters, aqua, \$3. Drake's Log Cabin Bitters, six logs, golden amber, \$50. Cathedral peppersauce dark aqua, \$17.50. Tippecanoe, honey amber, \$55. Six-inch Ohio swirl flask, aqua, OP, \$50. Dr. Lovegood's Family Bitters, with "Bitters" spelled incorrectly, 9½-inch amber, \$260. Quart flask, "Baltimore Glass Woks", "Works" spelled incorrectly, GI-23, amber, slight roughness

Quart flask, Lockport Glass Works, GI-60, aqua, IP, \$200. A. M. Binninger and Co., handled bottle, eight-inch amber, \$80. One-half pint Keene Sunburst clear flask, GVIII-17, extremely rare, \$525. Pint Double Eagle Stoddard flask, Granite Glass Co., and Stoddard on reverse, amber, \$150. Seven-and-one-half-inch unlisted bitters, Plow's sherry bitters, amber, embossed grapes and leaf, \$370. Quart Double Eagle flask, George A. Berry & Co., aqua, Pa., \$35. One-half pint Double Eagle flask, Pittsburgh, Pa., aqua, \$40. Pint flask, Masonic design, GIV-1, J. P. 2 pounder, deep aqua, OP, \$275. Seven-and-one-half-inch small brilliant amber Zanesville globular bottle, 24 swirls, OP, \$250. Quart Eagle & Flag, Hunter and Dog flask, blue, rare color, \$240. Pint flask, Washington, eagle, GI-11 aqua, OP, \$210; Stoddard High Rock Congress Spring, amber, \$65. And a quart ribbed flask, Louisville Glass Works, with eagle, aqua, \$45. Mr. Langdell disposed of 555 lots that day, which made it a very long

*Part of the big crowd that attended the Langdell bottle auction (left, below). Left to right in front are Mrs. Charles Gardner, Mrs. and Mr. Domenick Gentile of Woburn, Mass., and Charles Gardner of Conn. Ted Langdell (right) waves good-bye to a Stoddard Double Eagle pint flask, \$110.*



on lip, rare, \$550. Pint Ohio amber fluted flask, OP, \$90. Pumpkin Seed flask, 6½ inches, "I got my fill at Jake's but where did I eat that dog", clear, \$45. Ten-inch figural of Grover Cleveland, frosted, \$90. Jenny Lind, emerald green, OP, \$55. Pint flask, GI-95, T. W. Dyotte, M.D., Kensington Glass Works, etc., \$80. Pint flask, amber, Westford Glass, reverse, sheaf of wheat, \$70.

auction. Prices were felt to be stable, with continuing high interest in the Keene and Stoddard, N.H., items.

On July 4, we witnessed a good share of the collection that belonged to George Chamberlain, a man who had been in bottles for over 35 years. There were many choice items in this sale, and we were fortunate to sit with our bottle advisor, Carrol Hussey from Alfred,



Maine. He bid on and won some of the quality pieces, which he felt were stable in price from a year ago.

Ted got things off to a flying start by putting up a very desirable piece, a Keene Sunburst flask, pale green, GVIII-9, and it went at a resounding \$270. A rare Rindge, N.H., quart vinegar, blue, sold at \$110. Warner's safe and kidney cure, labeled, \$6. Quart A. M. Binnering & Co., green, \$40. Stoddard Saratoga Spring Water, green, "S" backwards, \$27.50. Light amber chestnut bottle, seven inches, \$35. Poland Spring Moses bottle, aqua, \$45. Double Eagle flask, Granite Glass Co., and Stoddard, N.H., on reverse, amber OP, \$140. Gemel bottle, brown and white, \$50. Harrison's Columbia ink, blue, \$80. Coventry 1½-inch quilted inkwell, amber, \$75. Twelve-inch lady's leg, stomach bitters, John G. and E. Boker, amber, \$40. Nine-and-one-half-inch blue beer with label, Liquid Bread, \$32.50. Eight-and-one-quarter-inch Cathedral pickle bottle, OP, \$50. Quart Pike's Peak flask, aqua, IP, \$55. Quart Washington & Taylor

flask, aqua, G I-42, \$35. Ten-inch Lyndeboro Moxie, Lowell, Mass., aqua, \$11. Mr. and Mrs. Carter Ink, \$37.50. Eleven-inch amber Weeks Glass Works, Stoddard, N.H., \$127.50. Four-inch Seaver's Joint and Nerve Linement, amber, OP, \$190. Seven-and-one-half-inch, pint Double Eagle flask, Pittsburgh, Pa., green, \$100. Pint 7½" Lafayette Coventry Flask, SS on reverse, amber GI-85, \$350. Hartwig bitters, 9½ inches, milk glass, \$50. Dr. Townsend's sarsaparilla, 9½ inches square, green ground pontil, \$60. Pair of Babcock fire extinguishers, blue and amber with rack, \$100. Five-gallon Stoddard demijohn, golden amber, \$37.50. Pint Westford Glass Co., sheaf of wheat, amber flask, \$70. Sandwich rolling pin bottle, 14½ inches, blue, \$40. Seven-inch, pint flask, Keen & PW, Sunburst, olive green, GVIII-8, \$250. E. G. Booz's Old Cabin Whiskey, 7¼ inches, amber, \$50. Pint flask, 6½ inches, Success To The Railroad, olive green, plain lip, G V-5, \$175. Seven-inch, pint Railroad flask, eagle on one side, horsecar on reverse, olive green, G-V-7, \$175. Eight-sided Farley's ink, 3½ inches, golden amber, Stoddard, OP, \$180. Pint, 7½ inches, Clyde Glassworks, N. Y., flask, aqua, IP, \$30. Eight-sided umbrella, 2½ inches, Stoddard Ink, reddish amber, OP, \$52.50. Seven-inch, pint Cornucopia and Urn flask, deep amber, Coventry, Conn.,

G III-4, \$47.50. Pint Lowell Railroad flask, 6½ inches, olive amber, Coventry, Conn., OP, G V-10, \$240. High Rock Congress Springs mineral water, 9½ inches, Saratoga Springs, 1767, Stoddard amber, \$44. Pair of 7½-inch, pint Keene decanters, olive green, geometric design OP, \$415. Keene Ink, 1¼" x 2", olive green, G III-29, Plate No. 7, Mck, OP, \$80. Botanic bitters with label, 9½ inches, \$55. Ten-inch, six-log, Drake's Plantation Bitters, \$35. Nine-inch Greeley Bitters, puce, \$32.50. Dr. Park's Indian Linement, label, \$12.50. Pint Lancaster Glass Works flask, 7½ inches, aqua, IP, \$85. Wine, 11½ inches, Ellenville Glass Works, light amber, \$22.50. One-half-pint flask, 6½ inches, New London Glass Works, with eagle, golden amber, G II-67, \$170. Eight-inch pint flask, Westford Glass Works, Westford, Conn., sheaf of wheat on reverse side, amber, \$65. Pint flask, 7½ inches, Willington Glass Co., West Willington, Conn., reverse side is an eagle and liberty, olive green, flared lip, OP, GII-64, \$100. And an eight-inch pint Keene Masonic Flask, olive amber, GIV-17, \$150.

There were buyers from 19 states at the auctions, and basically the same crowd came each day. Mr. Langdell proved himself again a very able auctioneer for the merchandise, lending luster to his already known talents as livestock

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and antiques auctioneer. The promoters of the several events on this bottle weekend have worked together in the past to arrange at least four days of activities to attract buyers from all over the country. Since many New Hampshire bottles, flasks and glass are among the most desired pieces in the country, it is only natural the big weekend be held here.

## Laconia Bottle Show

by Jael Olimpio



"King of the Bitters" and "Mr. Bottle, U. S. A." compare notes. Dick Watson (left) of Taunton Lake, N. J., author of "Bitters Bottles", holding a Keene Masonic Arch flask with eagle, and Mr. Charles B. Gardner of New London, Conn., holding a Van Dunck's Genever, Ware and Schmidt, sometimes called the "Dutchman".

**T**HE Fourth Annual New England Antique Bottle Club Show opened to a throng of buyers and lookers on July 5th in Laconia, N.H.

Al Davis of Laconia, show manager, disclosed that the annual show is always held on the Sunday closest to the Fourth of July. Admission is kept to a low 50 cents for adults and 25 cents for children.

Dick Hennessey of Scarborough, Maine, is president of this active and avid group of "bottle people",

which has been in existence just under 10 years. Fifty-two dealers displayed at the show, and lack of space prevented many more from showing.

Various members of the New England Antique Bottle Club hold three other bottle shows a year in Laconia, in October, January, and April.

Incidentally, Mr. Davis, show manager, isn't even a bottle "Nut". Bottles are his wife's hobby, and he very kindly donated his time to the event, even to cooking hot dogs at the refreshment stand.

These were the exhibitors:  
Carroll Hussey, Alfred, Me.  
Rex Chamberlain, Chicago  
Prof. J. Richardson, San Luis Obispo, Calif.

Sam Laidacker, Bloomsburg, Pa.  
Tom Nolan, Saratoga, N.Y.  
Tom McCandless, Hopewell, N.H.  
Paul Ballentine, Springfield, O.  
Alan Grab, Miami  
Bob Heath, Union, Me.  
David Goad, St. Louis  
Bill Agee, Texas  
Charles Vuono, Stamford, Conn.  
Wes Seaman, Peace Dale, R.I.  
Dr. Burton Spiller, Rochester, N.Y.  
Gene Smith, Steep Falls, Me.  
Marge Burr, Wenham, Mass.  
Dick Watson, Milford, N.J.  
Norman Heckler, Woodstock Valley, Conn.

Hector Bertoia, Millville, N.J.  
Don Cramner, Spring Center, O.  
John Supina, Hartford  
Barbara Brown, Danville, Ill.  
Frank Karcher, Boston  
Nancy Bishop, Dracut, Mass.  
Gordon Davison, Henniker, N.H.  
Gerald Hallett, Portland, Me.  
Steve Gardner, Garden City, N.J.  
Lucy Payson, Brewster, Mass.  
Walter Dearborn, West Baldwin, Me.

Margaret Cunningham, Topsham, Me.  
Bruce Davison, Henniker, N.H.  
Guy Gosselin, Gorham, N.H.  
Russell Brooks, Lancaster, N.H.  
Roger Riley, West Baldwin, Me.  
John Faucher, Keene, N.H.  
John Grimm, Nashua, N.H.  
Paul Wood, Anderson, Ind.  
Walter Garland, Farmington, N.H.  
Larry Inglis, Gilford, N.H.  
Herbert Boothby, Kennebunkport, Me.



Teacher's Tavern Antiques, Woodstock Valley, Conn., has been in existence for five years, and Norman Heckler, proprietor, deals only in bottles. He is a teacher, thus the name of his shop. Among other desirable items, he displayed some attractive pickle bottles. (Left to right) Green, \$75. Aqua (less common size), \$275. Aqua, \$55. Mr. Heckler stated that this type of bottle is about 100 years old. It was used for home pickling in the 1850s and 60s.

Dick Hennessey, Scarborough, Me.  
Art Tuholski, Athol, Mass.  
Ron Ranka, Warren, Mass.  
Helen Fish, Keene, N.H.  
Mark Lagave, Franklin, N.H.  
Leon McIntyre, Laconia, N.H.  
Althea Davis, Laconia, N.H.  
Jim Parillo, Leominster, Mass.  
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# MONEY in the BANKS

by

Hubert B. Whiting

CERTAINLY "Jonah and the Whale" suggests the sea and all the ramifications of its perils. Not too many years ago, fishermen along the coast of New England, as well as other coastal areas, suffered the perils of the deep, so let us think back for a minute to the time, many years ago, when a cloud coming swiftly, darkening, and accompanied by a sudden roughness of the sea, puts the fisherman's boat in great danger. He hastens from the bank homeward, but before he reaches the bay, his frail masts can hardly weather the gale.

By the most skillful exertions, he skims over the enormous waves until he has neared his landing

place, but there he sees the waters leaping upon the shore and falling back in such fury as to threaten his open boat with sinking. He dares not attempt to land. His family stands upon the shore in dismay. The boat is tacked this way and that way, while the crew are pumping and bailing for their lives, and liable to sink at any instant, while the gale increases in fury and the waves toss, dash against, and into the boat so as to make death by drowning inevitable. Then, in a moment of desperation, the captain says, "Men, we shall be drowned if we stay here, and we must take our chances going ashore!"

The boat is now headed for landing. Rapidly she sails either to safety or destruction. Eyes on the shore fill with tears, lips quiver, and in agony, friends and relatives interpret the fearful crisis. There is just one way and only one whereby it is possible for that boat and crew to land in safety, to escape immediate destruction. She must ride upon the shoulders of "three brothers" — the wave that will

carry her so high upon the shore that the next wave will not reach her, and thus afford the crew a moment in which to escape.

"Steady! Steady! Not too fast", says an old sailor on the beach. For if the boat gets too far up on "brother's" shoulders, she will pitch over and be buried in an instant. Neither must the boat lag behind his shoulders, for if she does, the receding wave will swamp her. Her sail is raised or lowered, by a fraction, to keep balanced on that giant wave.

"She rides! She rides!" cries another, while some stand in breathless silence, and the critical instant of life or death hastens — the great wave breaks upon the shore amid howling winds — the fisherman's boat is left there, and the crew are saved, while "big brother" retires to the deep like the whale that landed Jonah.

The two Mechanical Banks known as "Jonah and the Whale" and "Jonah and the Whale on a Pedestal" together tell the full story of Jonah as related in the Bible. The more common "Jonah







and the Whale" shows Jonah being thrown into the mouth of a "great fish."

Now Jonah had been told to go to Nineveh, but not wanting to go there, he fled in a ship going to Tarshish. On the way, a great storm developed and threatened to break the ship in two. All aboard prayed, except Jonah. He was below deck asleep. So it was believed that Jonah had displeased the Lord, and he was cast into the sea so that the waters would cease their raging. Now the Lord had

prepared a great fish to swallow Jonah. And this is what the bank portrays — a sailor from the ship casting Jonah into the mouth of the whale. Many people are of the impression that the sailor represents Jonah, but this is not so. Jonah is under the tray that holds the penny so when the penny is thrown into the whale it simulates Jonah, under the tray, being cast.

"Jonah and the Whale on a Pedestal" has Jonah inside the belly of the whale, and he has been there for "three days and three

nights". When the penny is triggered into the bank, Jonah is "vomited out upon the dry land". That part of the dry land that appears on the bank has great detail, showing rocks, shells, a turtle, and sand. Truly a rare mechanical bank and perhaps the most desirable of the cast iron mechanicals.

It is to be noted that the Bible does not say that Jonah was swallowed by a whale but rather by a "big fish". Where and when this big fish was interpreted to mean a whale is not known.



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**Clyde Lane (Cont. from page 35)**

The potpourri of human interest items continued to be placed for bids. A set of brass Conestoga wagon bells on wrought iron frame sold at \$27.50. An early pouch for Air Mail pick-up on the Pittsburgh to Philadelphia "run" was \$19. A primitive mousetrap crudely fashioned with a tiny mirror to attract the mouse went to a \$36 mail bid. A massive hogshhead barrel for collecting rainwater sold at \$17. (This was a popular item, but how to transport it?) Same problem with the two ironbound millstones from the old Water Street grist mill which sold at \$10 each.

Many of those who attended the Clyde Lane Museum sale had journeyed from distant places in search of a favorite collectible, and most left the auction richer

**Interviews (Continued from page 23)**  
 three times to the one individual. This dealer urges: "If you like it, buy it. There isn't that much good stuff around."

He has another interesting theory. He says if dealers stopped buying from each other for a month or two, 40 per cent of the antique shops would go out of business. If dealers stopped buying for a year, they'd all be out of business. There is no retail antique business."

Dealer J suggests that dealing among dealers before a show is an attempt to get all the "best" merchandise on their own tables, if they can afford it. It's part of the competition — and of course, they're always looking for "sleepers". He tells this true story:

*"I found in my own attic a child's cup and saucer with a bird design, badly crazed, cup cracked, and I was about to throw it away. But something told me 'No, that's something. I don't know what, but something'. So I took it to a show and put \$2 on it. A dealer picked it up, his hands trembling. (When a dealer's hands tremble, be advised: YOU HAVE GOOFED). 'Never mind the discount' he said, dropping his wallet. (When a dealer drops his wallet, LOOK OUT) 'Don't wrap it. I'll take it as it is.'*

*"Later on, I saw it displayed in*



*An 82-inch commercial duck hunter's gun made in England c. 1800 was one of the rarest items in the sale. It sold for \$1,350. It will bring down an entire flock with one firing.*

by more than just an item or two for the collection back home. I, for one, shall always remember the quaint and unspoiled little community of Water Street, the unhurried and friendly manner of its residents, the beauty of its towering mountains laden with tiger lilies and wild roses, and the serenity of the historic buildings that have stood proudly for more than 140 years.

*his booth for \$29. (I thought to myself: Boy, that's something.) Suddenly, another dealer swooped down on his display, picked up the cup and saucer with the bird, his hands trembling. (Was the first thinking?) 'Never mind a discount,' said the third dealer, and don't bother to wrap it. I'll take it as it is.'*

*"Later: Displayed on the third table is my little cracked cup and saucer with the bird: \$54.*

*"To end the story: One authority lists Pennsylvania Spatterware, child's cup and saucer, Peafowl design, at \$65.*

*"Moral: Dealers are ignorant much more often than they're crooked."*

There is a common thread of agreement running through these interviews. Dealers depend on other dealers' business a great deal. Dealing before a show is an extension of that same business dependence. Dealers and auctioneers for the most part are honest and err through ignorance rather than design. Nobody can know everything.

Collections should be in public places where more people can enjoy them and they are not so apt to be harmed or destroyed. Dealers, collectors, and retail buyers are of one accord: They want good, authentic antiques at fair prices. Who could ask for anything more?



**Bell Ringer (Cont. from page 11)**

8-10 — Bennington, Vt., 12th Bennington Antiques S & S, Second Congregational Church, Hillside St., spon. by the Women's Fellowship.

10 — Wayne, Pa., Flea Market, Radnor Junior High School Athletic Field, 10-4, spon. by Tel. Pioneers, L. L. Council.

10 — Douglassville, Pa., Country Fair, follow signs from Highways 422, 662, 724, baked goods, flowers, antiques, country store, white elephants, art show and sale, books, herbs, cider and donuts, other refreshments, 10-5 (rain date: Oct. 17), spon. by Mouns Jones House Council of the Historic Preservation Trust of Berks County.

10-12 — Peterborough, N.H., S & S, E.M.C. French, Mgr.

11 — Carlisle, Mass., S & S, Foss Farm, Route 225, spon. by Colonial Minutemen, management by Centre Chimney, Inc.

13-15 — Wilmington, Del., Talleyville Antique Show, spon. by Grace Episcopal Church, 4900 Concord Pike (Route 202), Talleyville, opposite Concord Mall, 11-10 (11-5 Thurs.).

15-17 — Wellesley, Mass., S & S, First Congregational Church of Wellesley Hills, spon. by Wellesley Kiwanis Club, management by Centre Chimney, Inc.

17 — Higganum, Conn., Rural Antiques Flea Market, Country Barn Meadow, 10-5, Betty Forbes, Mgr.

17-18 — Norwalk, Conn., Norwalk Antiques Indoor Flea Market, Norwalk Jewish Center Gym, Shorehaven Rd., Sat. for Patrons 7-10, Sun. General Public 11-6, spon. by Norwalk Jewish Center, Betty Ezarik, Mgr.

18 — Ann Arbor, Mich., Antiques Market, Farmers Market, Detroit St., 11-6.

20-21 — Grafton, Mass., S & S, Knights of Columbus Hall, spon. by Grafton Lions Club, management by Centre Chimney, Inc.

20-22 — Pleasantville, N.Y., 17th Annual Pleasantville Antiques Show, St. John's Episcopal Church, Tues., Wed 12-10, Thurs. 12-6, Mrs. A. Christgau, Mgr. 24-25 — Middletown, Ohio, 7th Annual S & S, National Guard Armory, 2002 South Main St., Sat. 10-10, Sun. 12-6, spon. by Middletown Homemakers Clubs, Managers — Middletown Area Antique Dealers Assn.

28 — Boston, Mass., 11th Annual Ellis Memorial Antiques Show, Horticultural Hall, 300 Massachusetts Ave., J. Gresham Wilson, Mgr.

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## Photography (Cont. from page 39)

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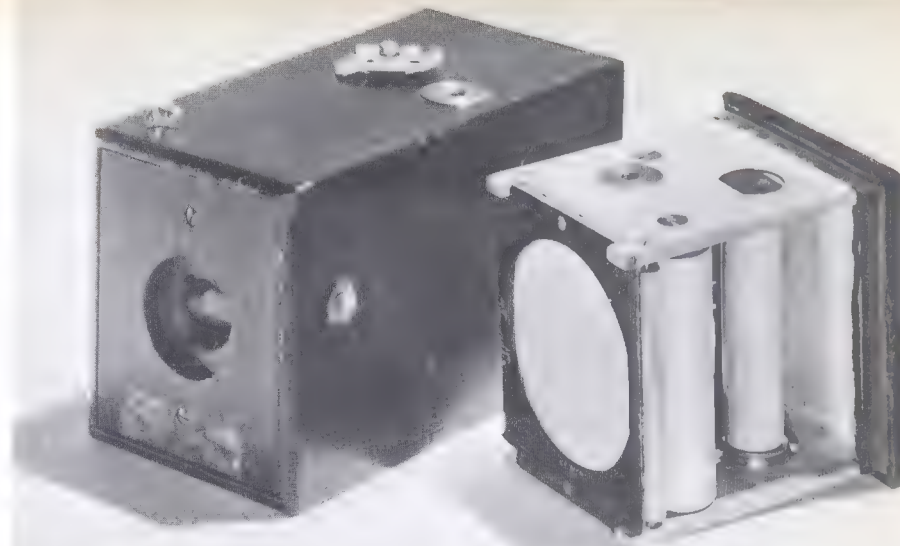
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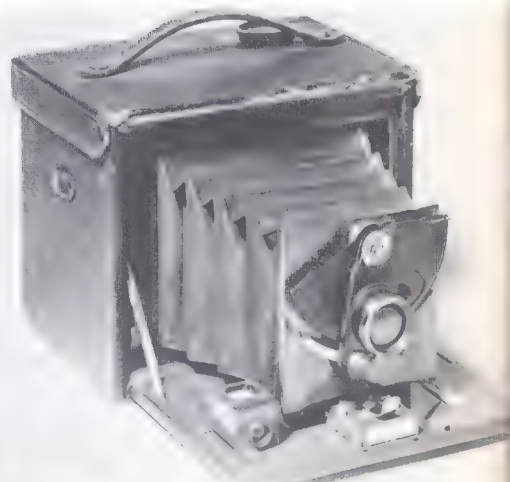
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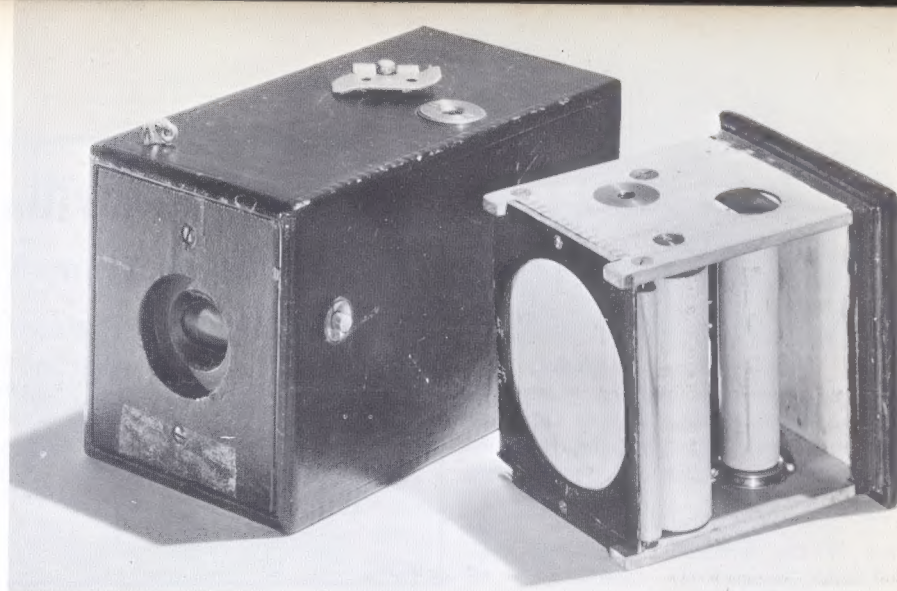
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## Photography (Cont. from page 39)

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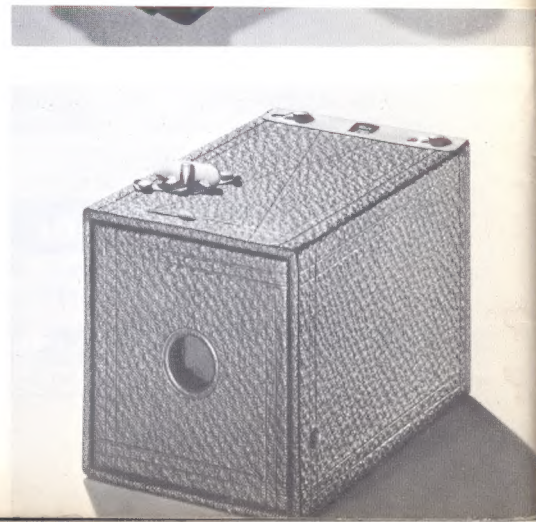
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simplicity of its operation made it a favorite for all ages.

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